

PIANO/VOCAL/GUITAR

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3<sup>RD</sup>  
EDITION

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# A DREAM IS A WISH YOUR HEART MAKES

from Walt Disney's CINDERELLA

Words and Music by MACK DAVID,  
AL HOFFMAN and JERRY LIVINGSTON

Moderately



8va *p*



8va When I was a lit - tle (girl, boy,) my fa - ther used to



say, if trou - ble ev - er trou - bles you, just dream your cares a -



way. A dream is a wish your heart makes \_\_\_\_\_

B7 C

when you're fast, a - sleep.

E7 Am D9

In dreams you will lose your heart - aches;

Am7 D7 G Em7

what - ev - er you wish for you keep.

Am7 D7#5(b9) G

Have faith in your dreams and some - day

your rain - bow will come smil - ing through

Chords: Dm7, G7, G7#5, C

no mat - ter how your heart is griev - ing if you keep on be -

Chords: B, C, F9, G

liev - ing the dream that you wish will come true.

Chords: A9, Am7, D7, Am7, D9, D7b9, G6

A true.

Chords: Eb9, D13, Abmaj7, G

8va 8va

# A SUNDAY KIND OF LOVE

Moderately Slow

Words and Music BY BARBARA BELLE, LOUIS PRIMA,  
ANITA LEONARD and STAN RHODES

*mf*

**F6** **Am7** **Abm7** **Gm7** **C7-9**

I want a Sun - day kind of love. a love to last past

*mp-mf*

**Am7** **D7-9** **Gm7** **Bbm6** **Am7** **D7**

Sat - ur - day night, I'd like to know it's more than love at first sight.

**Gm7** **C7+5** **Gm7/C** **F6** **Am7** **Abm7** **Gm7** **D9** **C9**

I want a Sun - day kind of love. I want a

F6 Am7 Abm7 Gm7 C7-9 Am7 D7-9  
 love that's on the square. — Can't seem to find some - bod - y to care.

Gm7 Bbm6 Am7 D7 Gm7 C7+5 Gm7/C  
 I'm on a lone - ly road that leads me no - where. — I need a Sun - day kind of

F6 Cm7 F9  
 love. — I do my Sun - day dream - ing and

Cm7 F7-9 Bb6 Cm7 F7-9 Bb6  
 all my Sun - day schem - ing ev - 'ry min - ute, ev - 'ry hour, — ev - 'ry day. I'm



hop - ing to dis - cov - er a cer - tain kind of lov - er, who will show me the way \_



3



My arms need some - one to en - fold, \_ to keep me warm when Mon - days are cold, \_

3



a love for all my life to have and to hold. \_ I want a Sun - day kind of

1



2



love. I want a love. \_

rit.

# A TIME FOR US

(Love Theme)

from the Paramount Picture ROMEO AND JULIET

417

Words by LARRY KUSIK and EDDIE SNYDER  
Music by NINO ROTA

Slowly and expressively

Gm Cm6 Dm7 Gm

A time for

Dm/F Eb Bb/D

us some-day there'll be when chains are torn by cour-age


Cm Gm Dm/F


born of a love that's free. A time when dreams so long de -










nied can flour ish as we un - veil the






love we now must hide. A time for us at

last to see a life worth - while for

you and me. And with our love through tears and

**E $\flat$**  **B $\flat$ /D** **Cm**

thorns we will en- dure as we pass sure- ly through ev- 'ry

**Gm** **Dm F** **F D**

storm. A time for us some- day there'll be \_\_\_\_\_ a

**Cm** **Dm** **Gm**

new world. \_\_\_\_\_ a world of shin- ing

**Dm** **1 Gm** **2 Gm**

hope for you and me. A time for me.

*rall.* *p*

# ALL AT ONCE YOU LOVE HER

from PIPE DREAM

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderato

Chord: F/C

Chord: C7

*mf*

*dim.*

The piano introduction consists of two measures. The first measure features a treble clef with a half note F4 and a bass clef with a half note C3, both marked *mf*. The second measure continues with a half note F4 in the treble and a half note C3 in the bass, marked *dim.*. Chord diagrams for F/C and C7 are shown above the staves.

Chord: F

Chord: Fmaj7

*freely*

*poco rit.*

*p legato*

The ro - mance that you have wait - ed for will come when it comes. With -

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note G4. The piano accompaniment consists of a half note F3 in the bass clef. The tempo is marked *freely*. The second measure of the vocal line is marked *poco rit.* and the piano accompaniment is marked *p legato*. The lyrics are "The ro - mance that you have wait - ed for will come when it comes. With -". Chord diagrams for F and Fmaj7 are shown above the staves.

Chord: Bb6/F

out a word of warn - ing it will start. With a

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note G4. The piano accompaniment consists of a half note F3 in the bass clef. The tempo is marked *freely*. The second measure of the vocal line is marked *poco rit.* and the piano accompaniment is marked *p legato*. The lyrics are "out a word of warn - ing it will start. With a". A chord diagram for Bb6/F is shown above the staff.

sud - den blare of trum - pets and the rat - tle of drums — A

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note G4. The piano accompaniment consists of a half note F3 in the bass clef. The tempo is marked *freely*. The second measure of the vocal line is marked *poco rit.* and the piano accompaniment is marked *p legato*. The lyrics are "sud - den blare of trum - pets and the rat - tle of drums — A".

C7 F

dream will take pos - ses - sion - of your heart.

Refrain (slowly, with expression)


F C7

You start to light her cig - ar -

ette And all at once you

love her. You've scarce - ly talked,




C7



you've scarce - ly met, - But all at once you




A7 Dm Bb







love her. You like her eyes.

*mf*




F/A Dm7 F6/C G9/B






you tell her so. She thinks you're wise and

*cresc.*




G7 C7 F



clev - er. You kiss good - night

*mp*



C7

and then you know You'll kiss good - night for -

E♭maj7/F F7 B♭ B♭/A Gm7

ev - er. You won - der where

*mf*

F B♭9 F C7

your heart can go Then all at once you

1 F B♭/C C7 2 F

know. know.

*mf* *p*

*Leg.* \*

# ALWAYS

Words and Music by  
IRVING BERLIN

Moderate Waltz



F



F#dim



Ev - 'ry - thing went wrong,  
Dreams will all come true,



and the whole day long I'd feel so  
grow - ing old with you, and time will

F



F#dim



blue. For the long - est day while  
fly. car - ing each day more

C7 Gm7 C7

I'd for - get to smile. Then I met  
than the day be - fore, till spring rolls

F F7 Am F7

you. Now that my blue days have  
by. Then when the spring - time has

E7

passed, now that I've found you at  
gone, then will my love lin - ger

Am F#dim7 C7 F

last. I'll be lov - ing you,  
on.

C7

al - ways with a love that's true,

F F7

al - ways. When the things you've planned

A/E E7

need a help - ing hand, I will un - der - stand,

A C7 F

al ways, al - ways. Days may not be fair,

F7 E7 Eb7 D7

al - ways. That's when I'll be there.

Gm Bb6 Gm7b5

al - ways, not for just an hour.

F G9 C7

not for just a day, not for just a year, but

1 F C7 2 F

al - ways. al - ways.

# ALWAYS ON MY MIND

Words and Music by WAYNE THOMPSON,  
MARK JAMES and JOHNNY CHRISTOPHER

Slow Ballad

F

C7

*mf*

F

C/E

Dm

F/C

May-be I did - n't treat you —  
May-be I did - n't hold you —

quite as good — as I  
all those lone - ly, lone-ly

should have.  
times, —

May - be I did - n't love you —  
and I guess I nev - er told you

quite as of - ten as I could have. —  
I'm so hap - py that you're mine. —

(1..3) Lit - tle things I should have  
(2.) If I made you feel —

F/A B $\flat$  F/A Gm B $\flat$ /F B $\flat$ /D  
 said and done, I just nev - er took the time.  
 sec ond best, girl, I'm sor - ry I was blind.

C7 Dm7 C7/E F To Coda B $\flat$  C7  
 You were al - ways on my mind. You were al - ways on my

1 F B $\flat$  C7 2 F B $\flat$  C7 F C/E Dm F/C  
 mind. mind. Tell me,

B $\flat$  F/A Gm C7 F C/E  
 tell me that your sweet love has - n't died. Give

me, give me one more chance to keep you sat - is - fied, sat - is -

Chords: Dm, F/C, Bb, F/A, Gm, C

fied.

D.S. al Coda

Chord: F

CODA

You are al - ways on my

Chord: Bb

mind.

Chords: C7, F, C/E, Dm, F/C

You are al - ways on my mind.

Chords: Bb, Am, Gm7, C7, F

rit.

# AND I LOVE HER

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

Moderately

*mp*

**F#m**

**E6**

**F#m** **C#m**

I give her all my love,  
She gives me ev'ry thing  
Bright are the stars that shine,

**F#m** **C#m**

that's all I do.  
and ten - der - ly.  
dark is the sky.

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F#m

C#m

A

And if you saw my love you'd love her too.  
 The kiss my lov er brings she brings to me.  
 I know this love of mine will nev - er die.

B

E6

To Coda

I love her.  
 And I love her.  
 And I love her.

2

C#m

B

A love like ours

C#m

G#m

C#m

could nev - er die as long as I

G#m  
4fr

B

D.S. al Coda

have you near me.

CODA

Gm  
3fr
*Instrumental solo*  
 Bright are the stars

Dm

Gm  
3fr

Dm

that shine,

dark is the sky.

Gm  
3fr

Dm

Bb

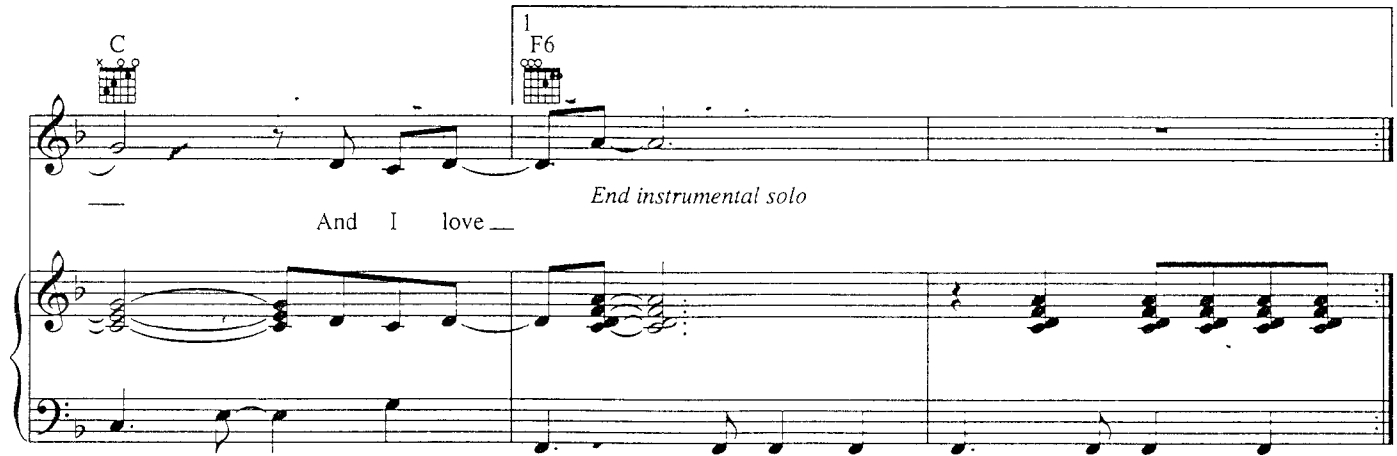
I know this love of mine

will nev - er die.

C

1 F6

And I love — *End instrumental solo*



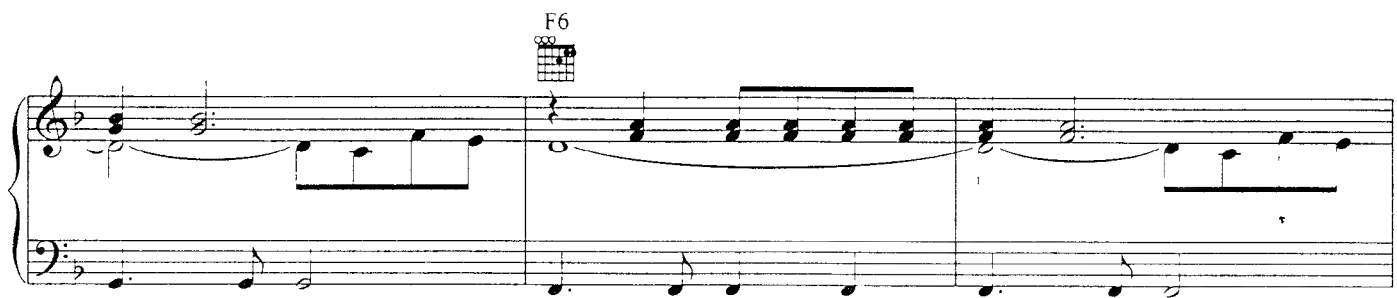
2 F6

Gm

her. —



F6



Gm

D



# AND I LOVE YOU SO

Words and Music by  
DON McLEAN

Moderately slow

Chord progressions: C, C6, C, C6, C

(1., 3.) And I love you  
(2.) And you love me

*mp*

Chord progressions: Dm, Dm7, C, C/B

so,  
too;

the peo - ple ask me how,  
your thoughts are just for me.

Chord progressions: Am, Dm7, To Coda, F

how I've lived till now;  
You set my spir - it free;

I tell them I 'don't  
I'm hap - py that you

G7 C Dm

know. do. I guess they un - der - stand  
The . book of life is brief,

Dm7 C Am

how lone - ly life has been, but life be - gan a -  
and once a page is read, all but love is

Dm7 F C

gain, dead, the day you took my hand.  
that is my be - lief.

And yes, I know how

Dm7

lone - ly life can be, the shad - ows fol - low  
(love - less)

G7 G7b9 C F C F C/B

me and the night won't set me free. But

Am Dm7

I don't let the eve - ning get me  
(bring)

down, now \_\_\_\_\_ that you're a - round

G7 G7b9

1 C C6 C C6 2 C C6

me. \_\_\_\_\_ me. \_\_\_\_\_

C C6 D.S. al Coda

CODA F G7

I tell them \_\_\_\_\_ I don't

C Dm C F Fm C

know. \_\_\_\_\_

rit.

# BALI HA'I

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderato

F N.C. Eb F G F G

Most peo - ple live on a lone - ly is - land \_\_\_\_\_

*mp*

*f*

8vb

8vb

F N.C. A G A G A

Lost in the mid - dle of a fog - gy sea. \_\_\_\_\_

*mp*

*f*

8vb

F N.C. Gb A7 B7 A7 Bb

Most peo - ple long for an - oth - er is - land \_\_\_\_\_

*mp*

*f*

8vb

Gm7



C



C7



One where they know they would like to be. Ba - li

*rit.***Refrain (slowly)**

Fdim



F



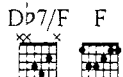
Fdim



F



Ha'i may call you an - y night, An - y day. In your

*p - mf*

heart — you'll hear it call you: "Come a way, Come a - way." Ba - li

Fdim



F



Fdim



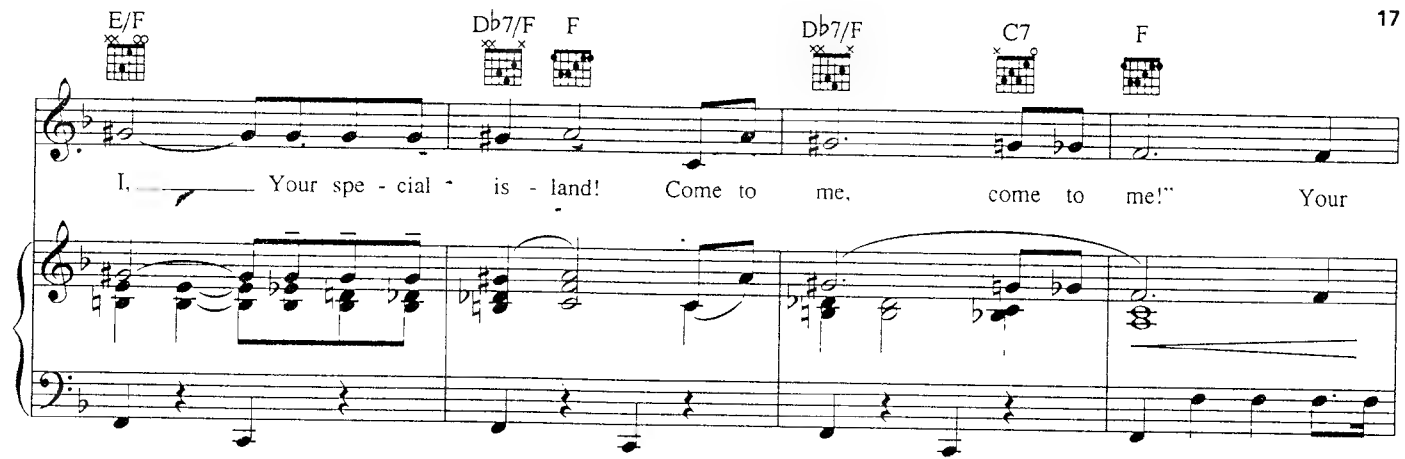
F



Ha'i will whis - per On the wind of the sea: "Here am

E/F Db7/F F Db7/F C7 F

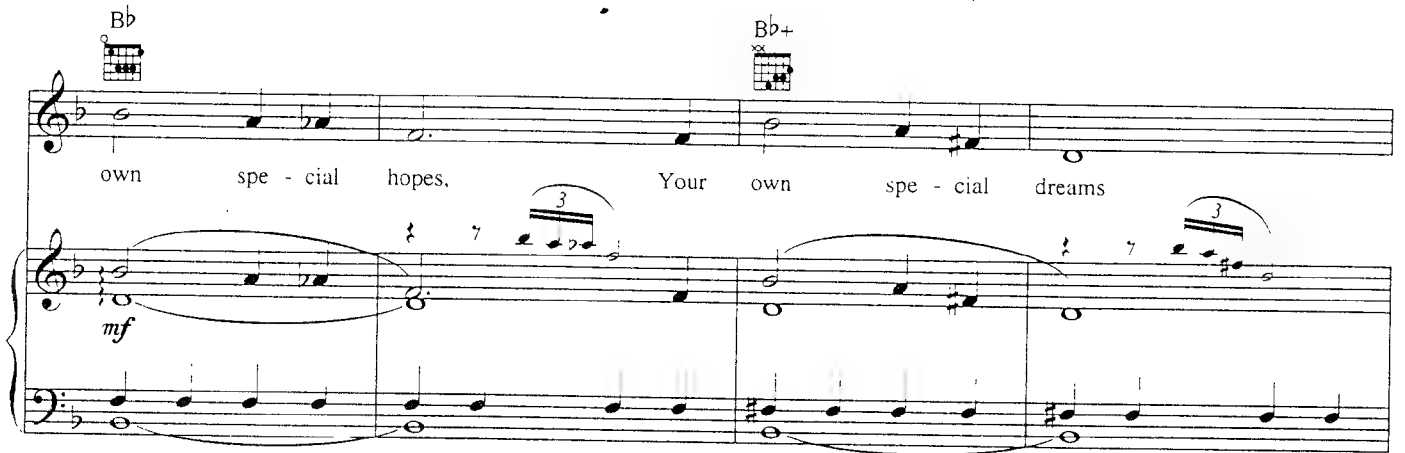
I, Your spe - cial is - land! Come to me, come to me!" Your



Bb Bb+

own spe - cial hopes, Your own spe - cial dreams

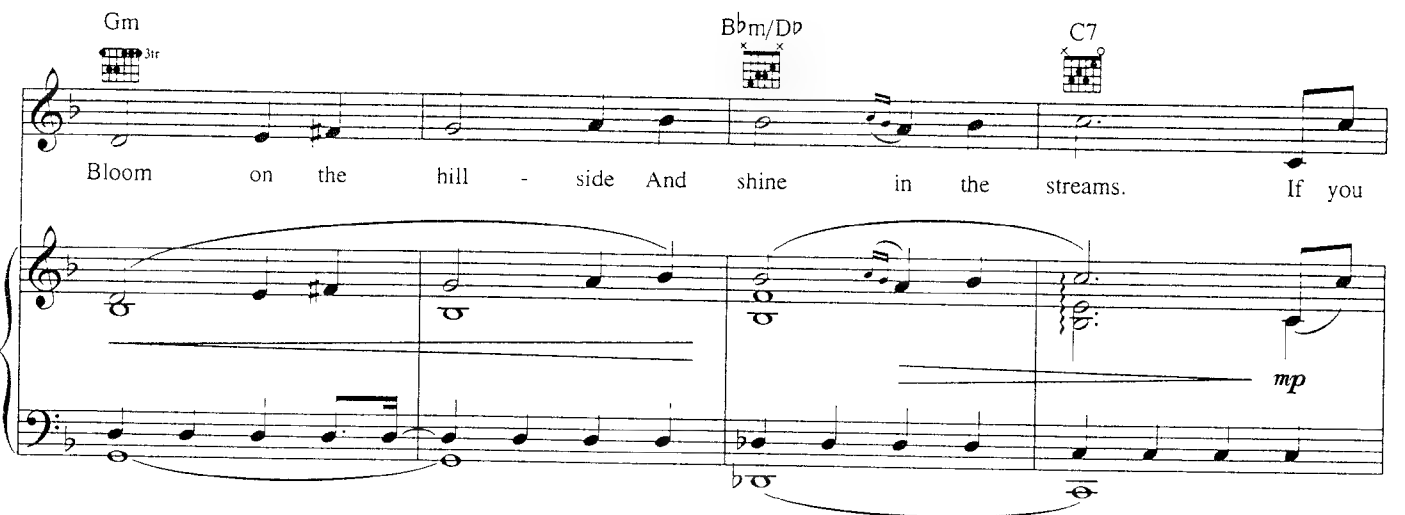
*mf*



Gm Bbm/Db C7

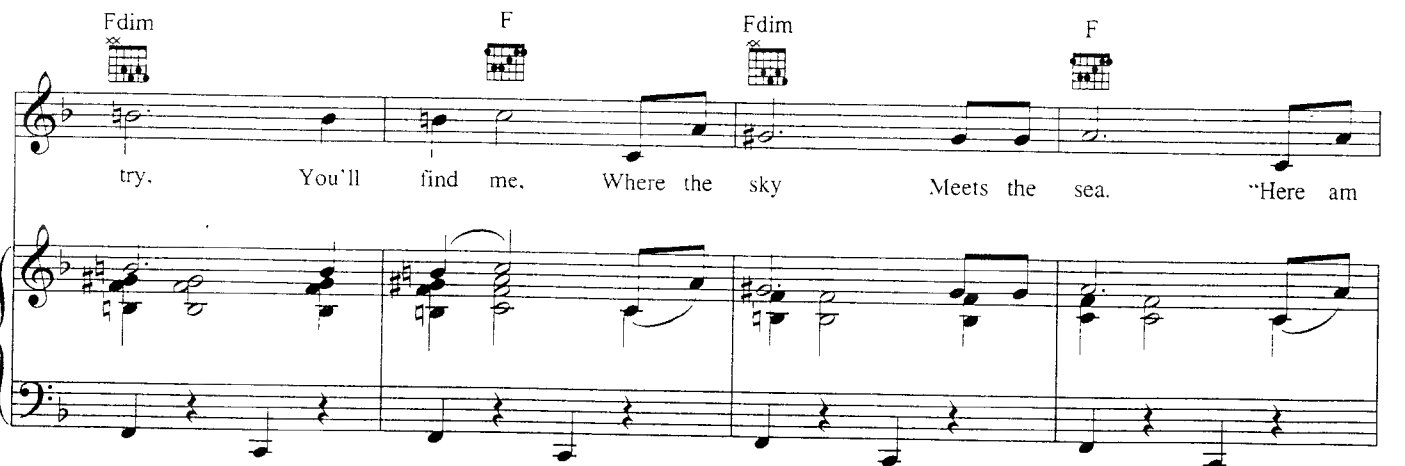
Bloom on the hill - side And shine in the streams. If you

*mp*



Fdim F Fdim F

try, You'll find me. Where the sky Meets the sea. "Here am



E/F Db7/F F Db7/F C7

I, \_\_\_\_\_ Your spe - cial is - land! Come to me, Come to

F7 Bb C9

me!" Ba - li Ha'i, Ba - li Ha'i, Ba - li

*cresc.*

1 F6 Edim7/F Dm/F

Ha'i! \_\_\_\_\_ Some day you'll see me,

*mf* *mp*

Edim7/F Dm/F Gdim7/F

Float - ing in the sun - shine, My head stick - ing out From a low - fly - ing

F6 Gdim7/F Dm/F

cloud. You'll hear me call you,

Gdim7/F Dm/F Gb Ab Bb Ab Bb

Sing - ing through the sun - shine, Sweet and clear as can

Db Eb F

be. "Come to me, Here am I, come to

*mf* *cresc.*

C7 2 F6

me!" Ba - li Ha'i!




*cresc.* *f*

# BEWITCHED

from PAL JOEY









Words by LORENZ HART  
Music by RICHARD RODGERS

**Moderately**









*mf* *poco rit.*

**Not fast**


















He's a fool and don't I know it. But a fool can have his charms;







*p a tempo*

I'm in love and don't I show it, Like a babe in arms.





Love's the same old sad sen - sa - tion, Late - ly I've not slept a wink.

Since this half - pint im - i - ta - tion, Put me on the blink. I'm



*rit.*




**Slowly**





wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing

*p a tempo*

child a - gain. Be - witched, both - ered and be - wil - dered am

I. \_\_\_\_\_ Could n't sleep, and would - n't sleep, When

*mf* *p*

C/E C+/E F Ddim7 C/E D7

love came and told me I should - n't sleep, Be - witched, both - ered and be -

G7 C7 F A7

wil - dered am I. \_\_\_\_\_

Dm Dm7 Am

Lost my heart, but what of it? He is cold, I a -

*mp*

Dm7 G7 Dm7/G G7

gree, He can laugh, but I love it, \_\_\_\_\_ Al - though the

Em7 Ebdim7 Dm7 G7 C

laugh's on me. I'll sing to him, each

*mf* *p*

G7/D C/E C+/E F Ddim7

spring to him. And long for the day when I'll cling to him. Be -

C/E D7 G9 C Am

witched, both - ered and be - wil - dered am I.

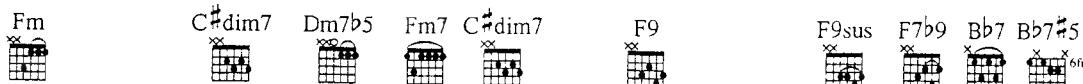
Dm7 G7 C F C6

I'm I.

# BLAME IT ON MY YOUTH

Words by EDWARD HEYMAN  
Music by OSCAR LEVANT

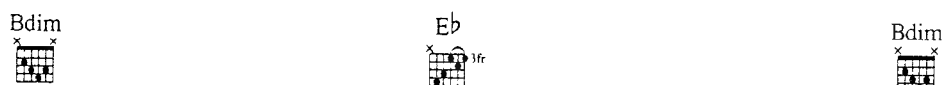
**Moderately**



*mf*



You \_\_\_\_\_ were my a -



dored one, then you \_\_\_\_\_ be - came the bored one, and



I \_\_\_\_\_ was like a toy that brought you joy one day, \_\_\_\_\_ a bro - ken

Fm7



B7



Bb9



Eb



Gm



Bb9



Eb



Fm7



Bb7



toy that you pre - ferred to throw - a - way. If I ex - pect - ed love —

Eb/G



Cb7/Gb



Bb7



Edim7



Fm7



Bb7



— when first we kissed, blame it on my youth; —

Fm7



C#dim7



Dm7b5



Fm7



C#dim7



Bb7



Bb7/Ab



Eb/G



Fm7



Bb7



if on - ly just for you — I did ex - ist, blame it on my youth. —

Eb



Db/Eb



Eb7



Ab



Bb7



Eb/G



— I — be - lieved in ev - 'ry - thing

Fm7 Gm Ab G7#5 G7 C7b9 C7 Fm7 Bb7  
 like a child of three, you meant more than

G7#5 G7 C7b9 C7 F9 Cb9#5 Bb7  
 an - y - thing, all the world to me!

E♭ Fm7 Bb7 Eb/G Cb7/Gb Bb7 Edim7  
 If you were on my mind — all night and day, blame it on my youth: —

Fm7 Bb7 Fm7 C#dim7 Dm7b5 Fm7 C#dim7 Bb7 Bb7/Ab  
 — if I for - got to eat — and sleep and

$E\flat/G$   $Fm7$   $B\flat7$   $E\flat$   $D\flat/E\flat$   $E\flat7$   $A\flat$   $B\flat7$

pray, blame it on my youth. — If \_\_\_\_\_ I cried a

$E\flat$   $E\dim7$   $Fm7$   $G7\sharp5$   $G7$   $C7\flat9$   $C7$

lit - tle, bit when first I learned the truth,

$Fm7$   $C\sharp\dim7$   $Dm7\flat5$   $Fm7$   $C\sharp\dim7$   $F9$   $F9sus$   $F7\flat9$   $B\flat7$   $B\flat7\sharp5$   $E\flat$   $E\dim7$

don't blame it on my heart, — blame it on my youth. —

$Fm7$   $B\flat7$   $E\flat$   $A\flat m6$   $E\flat6$

# BODY AND SOUL

Words by EDWARD HEYMAN,  
ROBERT SOUR and FRANK EYTON  
Music by JOHN GREEN

## Slow Ballad

Ebm7      A $\flat$ 13      A $\flat$ dim7      Bbm      Ebm7      A $\flat$ 7  
 mf

Db      G $\flat$ 6      Db      B $\flat$ 7 $\sharp$ 5      B $\flat$ 7      Ebm7      Ddim7/E $\flat$   
 poco rit.      mp a tempo

Ebm7      Ddim7/E $\flat$       Ebm7      Ddim7/E $\flat$   
 Life's      drear - y      for

Ebm7      Ddim7/E $\flat$       Ebm7      Ddim7/E $\flat$       Ebm7      B $\flat$ 7 $\sharp$ 5      B $\flat$ 7  
 me.      days seem to be long as years. —

*p*

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Eb6      Ddim7/Eb      Eb6      Ddim7/Eb      Eb6      Bb7#5

I look for - the sun, but I see none through my tears.

Ebmaj7      D7sus      D7      Gm      Gm(maj7)

Your heart must be like a stone

Gm      C9      Bb      Gm7






to leave me here all a - lone, — when you could make my life worth

Cm      F9      Fm7      Bb7      Bb7#5

liv - ing by sim - ply tak - ing what I'm set on giv - ing.






*rall.*

## Expressively















My heart is sad and lone - ly.








*p - mf a tempo*






for you I sigh, for you, dear, on - ly. Why have - n't you








seen it? I'm all for you, bod - y and soul!

I spend my days in long - ing and won - d'ring why it's












me you're wrong - - ing, I tell you I mean it.
















I'm all for you. bod - y and soul! I can't be - lieve it, it's

*cresc.* *mp - f*

hard to con - ceive it, that you'd turn a - way ro - mance. \_

Are you pre - tend - ing, it looks like the end - ing un - less I could have one more

C7 B7 Bb7 Ebm Ebm(maj7) Ebm7 Ab7sus Ab7  
 dance to prove, dear. - My life a wreck you're mak - ing,

*rall.* *p - mf a tempo*

Db Ab7#5 Db, F Edim7 Ebm7  
 you know I'm yours for just the tak - ing; I'd glad - ly sur -

A#13 Adim7 Bbm Ebm7 A#7  
 ren - der my - self to you. bod - y and

1 D# Bb13 Bb7#5 Bb7 2 Db Dmaj7 Db6 Db6/9  
 soul! soul!

*p*

# BY THE TIME I GET TO PHOENIX

Words and Music by  
JIMMY WEBB

Moderately

By the

Fm/Bb

Eb maj7

time — I get to Phoe-nix — she'll be ris - in': — she'll  
time I make Al - bu - quer - que — she'll be work - in': — she'll  
time I make Ok - la - ho - ma — she'll be sleep - in': — she'll turn

Fm/Bb

Eb maj7

find the note I left hang-in' — on her door. She'll  
pro - b'ly — stop at lunch and give me a call. But.  
soft - ly — and call — my name out low. And she'll

A♭ maj7

Bb9

Gm7

Cm

To Coda ⊕

laugh when she reads the part — that says I'm leav - in'. — 'cause I've  
she'll — just hear that phone — keep on ring - in' — off the  
cry just to think — I'd real - ly leave her. — 'tho'

1 Fm7 Db Bb7 2 Fm7

left that girl \_\_\_\_\_ so many times \_\_\_\_\_ be - fore. By the wall,

Db Bb7 D.S. al Coda

that's all. By the

## CODA

Fm7

time and time \_\_\_\_\_

Bb7 Ebmaj7 Abmaj7 Fm G

\_\_\_\_\_ I've tried \_ to tell her so: she just did-n't know \_\_\_\_\_ I would real-ly

C Bb C Bb C

go. \_\_\_\_\_

# CALL ME IRRESPONSIBLE

from the Paramount Picture PAPA'S DELICATE CONDITION

Words by SAMMY CAHN  
Music by JAMES VAN HEUSEN

*Slowly*



*p*



Call me ir - re - spon - si - ble, call me

*p*



un - re - li - a - ble throw in



un - de - pend - a - ble too.

Am7 D7#5 Gm Cdim7 C7

Do my fool - ish al - i - bis

Am7b5 D7b9 D+ D7 Dm7/G G7

bore you? Well, I'm

Gm7/C

not too clev - er. I just a -

*R.H.*

Gm7 C7 F F6 F#dim7

dore you. Call me un - pre - dict - a - ble,

Gm Gm6 G#dim7 Fmaj7/A F

tell me I'm im - prac - ti - cal, rain - bows

A7 D7

I'm in - clined to pur - sue.

Gm Cdim7 C7

Call me ir - re - spon - si - ble,

*mf*

Am7b5 D9

yes, I'm un - re - li - a - ble,

Gm Cdim7 C7

but it's un - de - ni - a - bly

A7 D7b9 D7 Gm

true, I'm ir - re - spon - si - bly

C7b9 1 F Gm7/C Fmaj7 Gm7/C

mad for you!

2 F Fmaj7

you!

*p*

# CANDLE IN THE WIND

Music by ELTON JOHN  
Words by BERNIE TAUPIN

Gently, reflectively



*mf*



Good - bye Nor - ma Jean, \_\_\_\_\_ though I nev - er  
Lone - li - ness \_\_\_\_\_ was tough. \_\_\_\_\_ the tough - est role



knew you \_\_\_\_\_ at all you had the grace to hold your - self \_\_\_\_\_ while  
you ev - er played. Hol - ly - wood cre - at - ed a su - per - star \_\_\_\_\_ and



those a - round \_\_\_\_\_ you crawled. \_\_\_\_\_ They crawled out of the  
pain was the price you paid. \_\_\_\_\_ E ven when you

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E A

wood-work died, and they whis-pered in - to your brain. —  
died, oh, the press still — hound-ed you.

E/G#

They set you — on the tread - mill — and they made you change your name. —  
All the pa - pers had — to say was that Mar - i - lyn was found in

A D/A A B B7

the nude. } It seems to me — you lived your life — like a

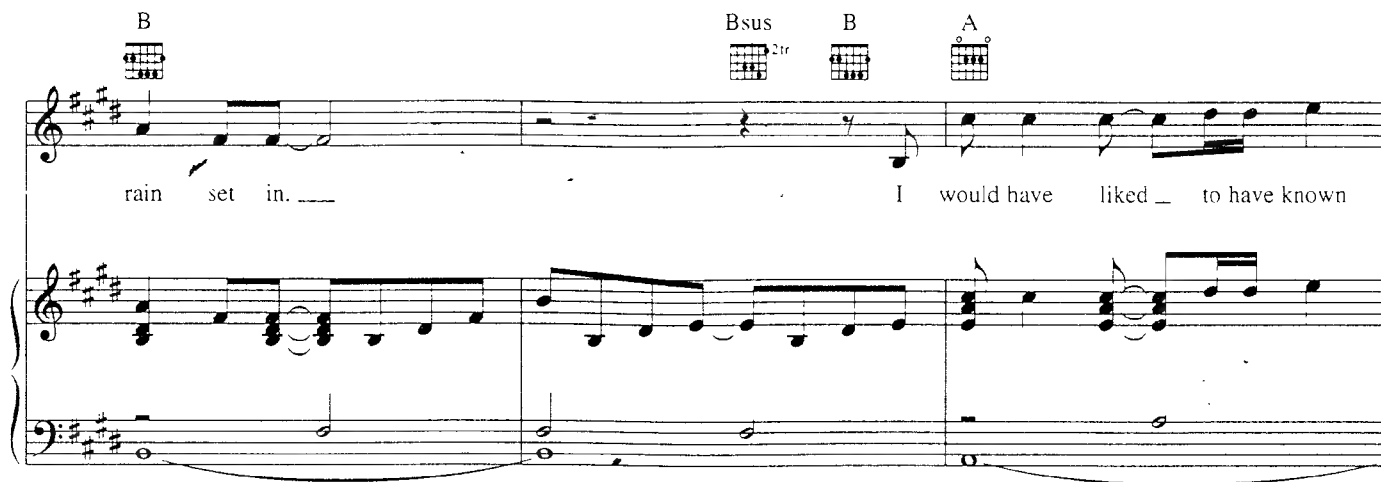
E A E

can - dle in — the wind, — nev - er know-ing who to cling — to when the

B

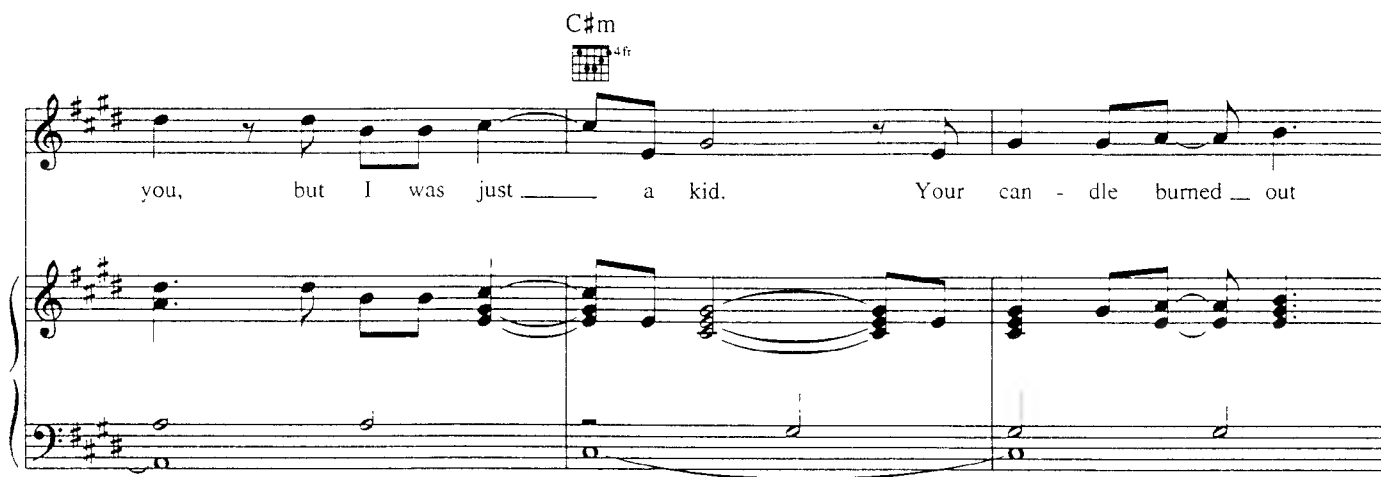
Bsus B A

rain set in. I would have liked to have known



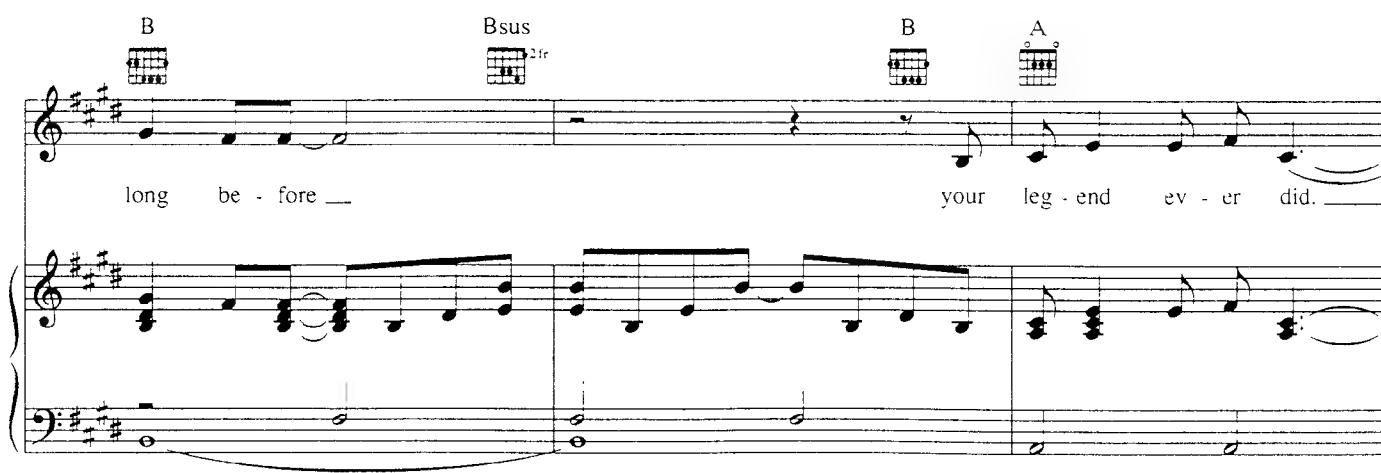
C#m

you, but I was just a kid. Your candle burned out



B Bsus B A

long be - fore your leg - end ev - er did.



A/G# F#m7 E



B A A/G# F#m7 E Esus E

1 B B7 2 B B7/A E

Good-bye Nor - ma Jean, —

A

— though I nev - er knew you — at all you had the grace to

E/G# A D/A

hold your - self — while those a - round — you crawled. —

A E

Good-bye Nor - ma Jean, from a young man in the

A E/G#

twen - ty sec - ond row — who sees you as some-thing more than sex - ual, — more than

A Asus A

just our Mar - i - lyn Mon - roe. It

B B7 E E7

seems to me — you lived — your life — like a can - dle in — the wind. —

A E

nev - er know - ing who to cling — to when the rain —

B Bsus B A

— set in. — And I would have liked — to have known

C#m

you, but I was just — a kid. Your can - dle burned — out

B Bsus B A

long be - fore — your leg - end ev - er did. —

A/G#

F#7

E

E7/G#

First system of music. Treble clef, key of D major. Chords: A/G# (first measure), F#7 (second measure), E (third measure), E7/G# (fourth measure). The melody starts with a half note G4, followed by a quarter rest, then a quarter note A4, and ends with a quarter note B4.

Second system of music. Treble clef, key of D major. The melody continues from the previous system. The bass line consists of a half note G2, followed by a quarter note A2, and a quarter note B2.

Third system of music. Treble clef, key of D major. Chords: A (first measure), C#m (second measure). The melody continues. The bass line continues with a half note G2, followed by a quarter note A2, and a quarter note B2.

would have liked \_ to have known you, whoa, \_ but I \_ was just a kid. \_

Fourth system of music. Treble clef, key of D major. The melody continues. The bass line continues with a half note G2, followed by a quarter note A2, and a quarter note B2.

Fifth system of music. Treble clef, key of D major. Chord: B (first measure). The melody continues. The bass line continues with a half note G2, followed by a quarter note A2, and a quarter note B2.

Your can - dle burned \_ out long \_ be - fore \_

Sixth system of music. Treble clef, key of D major. The melody continues. The bass line continues with a half note G2, followed by a quarter note A2, and a quarter note B2.

Seventh system of music. Treble clef, key of D major. Chords: Bsus (first measure), B (second measure), A (third measure), A/G# (fourth measure), F#m7 (fifth measure), E (sixth measure). The melody continues. The bass line continues with a half note G2, followed by a quarter note A2, and a quarter note B2.

your leg - end ev - er did. \_

Eighth system of music. Treble clef, key of D major. The melody continues. The bass line continues with a half note G2, followed by a quarter note A2, and a quarter note B2. The system ends with a double bar line.

# CAN'T HELP LOVIN' DAT MAN

from SHOW BOAT

Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Slowly  
A $\flat$  maj7

Gm7

G $\flat$  maj7

Fm7

E7

E $\flat$  maj7

Cm7

Fm7

B $\flat$ 7

Fish got to swim and birds got to fly,  
Tell me he's la zy, tell me he's slow,

E $\flat$  maj7

E $\flat$ 9

A $\flat$ 6

D $\flat$ 7

I got to love one man till I die.  
Tell me I'm cra zy, may be I know.

Gm7

G $\flat$ 6

Fm7 $\flat$ 5

B9

B $\flat$ 9

Can't help lov - in' dat man of

1

E $\flat$ 6 Cm7 A $\flat$  maj7 Gm7 Fm7 E7

mine. mine.

2

E $\flat$ 6 Fm7

F $\sharp$ dim7 E $\flat$ /G A $\flat$ 6 A dim7

When he goes a way

E $\flat$ /B $\flat$  F7/C E $\flat$ /B $\flat$

dat's a rain - y day, and when he comes

E $\flat$ dim7/B $\flat$  Fm7/B $\flat$  B $\flat$ 7

back dat day is fine, de sun will shine.

Eb maj7



Cm7



Fm7



Bb7



He can come home — as late as can be, —

Eb maj7



Eb9



Ab6



Db7



home wid - out him — ain't no home to me. —

Gm7



Gb6



Fm7b5



B9



Bb9



Eb6



Can't help lov - in' dat man — of mine.

Gb maj7



Fm7



E7



Eb6



mine.

# CLIMB EV'RY MOUNTAIN

from THE SOUND OF MUSIC

57

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

**Maestoso**

Chord progression for the first system:

C/G E+/G Fmaj7/G G7 C/G Cdim7/G Gsus G7

**Refrain** (*with deep feeling, like a prayer*)

Chord progression for the second system:

C D G Gm7 C Fmaj7

Climb ev - 'ry moun - tain, search high and low,

Chord progression for the third system:

Fm6/D C/G Dm7 G7 C

Fol - low ev - 'ry by - way, ev - 'ry path you know.

C D G Gm7 C Fmaj7

Climb ev - 'ry moun - tain, ford ev - 'ry stream,

*più espr.*

Fm6/D C Dm7 G7 C C7

Fol - low ev - 'ry rain - bow, till you find your dream! A

*mp*

F F/E Dm G C C/B

dream that will need all the love you can give.

Am7 D7 G G/F# Em A

Ev - 'ry day of your life for as long as you

## Allargando

live. Clim - b ev - 'ry moun - tain,

*molto cresc.* *f legato*

ford ev - 'ry stream, Fol - low ev - 'ry

*più cresc. e poco a poco allarg.*

rain - bow till you find your

*ff*

dream! dream!

*f* *ff marcato*

# (They Long to Be) CLOSE TO YOU

Lyric by HAL DAVID  
Music by BURT BACHARACH

Moderately slow, with a beat

Why do birds sud - den - ly ap - pear ev - 'ry

time you are near? Just like me, — they long to be

close to you. — Why do stars fall down from the sky ev - 'ry

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Gm7 Cm7 Ab

time you walk by? Just like me, they long to be

Eb6 Ebmaj7 Eb6 Ebmaj7 Ab

close to you. On the day that you were born the

Gm C9sus C9

an - gels got to - geth - er and de - cid - ed to cre - ate a dream come true. So, they

Ab(add2) Ab Abmaj7 Ab6 Bb

sprin - kled moon dust in your hair of gold and star - light in your eyes of blue.

dim. poco a poco rit. e dim.

8va

N.C.

A<sup>b</sup> maj7

G7sus

G7

That is why all the <sup>boys</sup> girls in town fol - low

*loco*

*mf a tempo*

Gm7

Cm7

A<sup>o</sup>

you all a-round. Just like me, they long to be

E<sup>o</sup>6

E<sup>b</sup> maj7

E<sup>b</sup>6

E<sup>b</sup> maj7

A<sup>o</sup>

close to you.

Just like me, they long to be

E<sup>o</sup>6

E<sup>o</sup> maj7

Repeat and Fade

E<sup>o</sup>6

E<sup>o</sup> maj7

Optional Ending

E<sup>b</sup> maj9

close to you.

8vb

# DADDY'S LITTLE GIRL

63

Words and Music by BOBBY BURKE  
and HORACE GERLACH

Andante Moderato

Piano introduction in B-flat major, 3/4 time. The melody is in the right hand, starting with a half note B-flat, followed by quarter notes D, F, and G. The left hand provides a simple harmonic accompaniment. The dynamic is marked *mf* (mezzo-forte).

Chords: Bb, Bb6, Fdim, Cm, G7, Cm, Cm7, F7, Bb

Lit-tle girl of mine, with eyes of shin-ing blue, Lit-tle girl of

Piano accompaniment for the first vocal line. The right hand plays the melody, and the left hand provides a harmonic accompaniment. The dynamic is marked *p a tempo* (piano, at tempo).

Chords: Bb6, Fdim, Cm, G7, Cm, Cm7, C6, D7

mine, I love you, yes, I do; No one else could

Piano accompaniment for the second vocal line. The right hand plays the melody, and the left hand provides a harmonic accompaniment.

Chords: Gm, Eb7, Gm, Gm7, C7

be so sweet, You have made my life com -

Piano accompaniment for the third vocal line. The right hand plays the melody, and the left hand provides a harmonic accompaniment.

Cm7



Eb6



F7



## Chorus

*a tempo*

Bb

*con espressione**p-mf*

plete:

You're the end of the rain - bow, my

rit.

*a tempo**p-mf*

D7



Gm



D7



pot o' gold, You're Dad - dy's Lit - tle Girl to have and

Eb



Bbdim



Bb



Bbdim



F7



Bb



hold; A pre - cious gem is what you are, You're

C9



C7



F7



Cm7



F7



mom - my's bright and shin - ing star;

You're the  
You're the

Bb D7

spir it sure of I Christ cher ish, my so star spark on ling the and tree, bright, You're the You were

Gm D7 Gm D7 Eb

East touched er by bun ny to and mom my and me; You're su gar, you're Like an gels that

Bbdim Bb Gm D7 Gm C7

spice, sing, you're a ev 'ry thing nice, thing, And you're Dad dy's And you're Dad dy's

F7 1 Bb Dbdim Cm7 F7 2 Bb

Lit tle tle Girl. You're the Girl.

# ENDLESS LOVE

from ENDLESS LOVE

69

Words and Music by  
LIONEL RICHIE

Moderately Slow

Piano introduction in Bb major, 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with sustained notes and chords. A mezzo-piano (mp) dynamic marking is present.

Bb

Eb

My love, —  
Two hearts, —

there's on - ly you beat in my life, —  
two hearts that as — one; —

the on - ly thing that's right. —  
our lives have just be - gun. —

My first — love, —  
For - ev - er, —

you're ev - 'ry breath that I take, —  
I'll hold you close in my arms. —

you're ev - 'ry re -  
I can't

B $\flat$ 

F/A

E $\flat$ maj7step I  
sist yourmake. —  
charms. —And I,  
And love,8  
*mf*E $\flat$ /F

F

B $\flat$ 

F/A

Gm

Dm/F

I want to share  
I'll be a foolall for my love  
you I'mE $\flat$ maj7E $\flat$ /F

F

B $\flat$ — with you,  
— sure,no one else — will — do. —  
you — know I don't mind. —B $\flat$ 9E $\flat$ maj7E $\flat$ /F

F

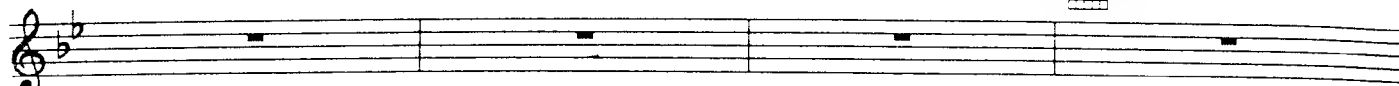
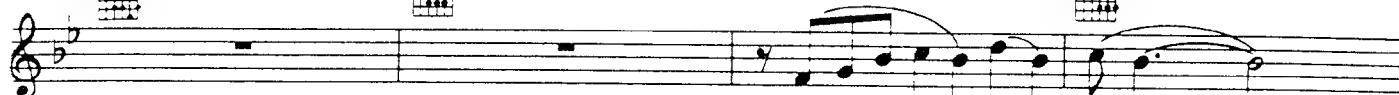
And your eyes. —  
'Cause you. —they tell me how  
you mean the

B $\flat$  F/A Gm F6 E $\flat$  maj7  
 much world you care. Oh, yes, you will  
 to me. Oh, I know

Dm7 Cm7 E $\flat$ /F B $\flat$   
 al I've found ways be my end-less love.  
 in you 8va my end-less  
 mp

2 B $\flat$   
 love.

E $\flat$  E $\flat$ /F F sus F B $\flat$   
 3 3

E $\flat$ E $\flat$ /FB $\flat$ E $\flat$  maj7

Oh, \_\_\_\_\_ and \_\_\_\_\_ love. \_\_\_\_\_

*cresc.**mf*E $\flat$ /F

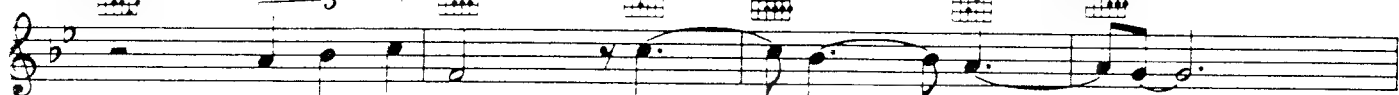
F

B $\flat$ 

F/A

Gm7

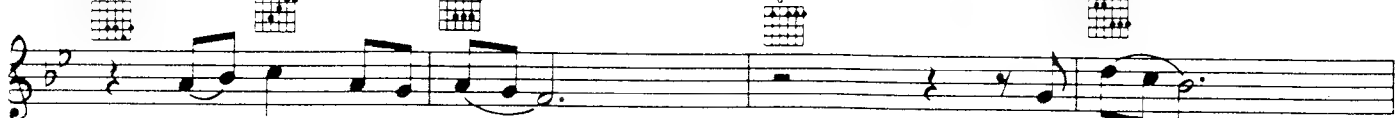
F/A

E $\flat$  maj7

I'll be that fool \_\_\_\_\_ for \_\_\_\_\_ you \_\_\_\_\_ I'm \_\_\_\_\_ sure; \_\_\_\_\_

E $\flat$ /F

F

B $\flat$ B $\flat$ 9E $\flat$  maj7

you \_\_\_\_\_ know \_\_\_\_\_ I don't mind. \_\_\_\_\_

And yes. \_\_\_\_\_



Eb/F

F

Bb

F/A

Gm

Dm/F

Eb maj7

you'll be the on - ly one. No one can de- ny -

Dm7

Eb maj7

Dm7

Eb maj7

this love I have in - side. I'll give it all to

Dm7

Cm7

Eb/F

Bb

you my love, my love, my end - less love.

Eb

Eb/F

Fsus

F

Eb/Bb

Bb

rit.

# FEELINGS

(¿Dime?)

English Words and Music by MORRIS ALBERT  
and LOUIS GASTE  
Spanish Words by THOMAS FUNDORA

Moderately Slow

The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#). The introduction concludes with a ritardando (rit.) and a return to the original tempo (a tempo).

This system contains the first two measures of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "Feel - ings, — Tear - drops —". The piano accompaniment includes guitar chords Em and Em/D#. The tempo is marked "a tempo" and the dynamic is mezzo-piano (mp).

This system contains the next two measures of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "noth - ing more than Feel - ings, — roll - ing down on my face, —". The piano accompaniment includes guitar chords A/C# and Am. The tempo remains "a tempo".

This system contains the final two measures of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "try - ing to for - get my feel - ings of try - ing to for - get my feel - ings of". The piano accompaniment includes guitar chords G, F#m, B7, and G. The tempo remains "a tempo".

E7 C Am7 D7

Feel - ings, wo for all my life I'll  
 Feel - ings, wo for all my life I'll  
 Feel - ings, wo for all my life I'll

*mf*

Bm E7 Am

feel it. Wo I wish I'd nev - er met you, girl;  
 Feel ings. I wish wo nev - er feel you  
 feel it. I wish I'd nev - er met you, girl;

D7 Bm E7

you'll nev - er come a - gain.  
 a - gain in my  
 you'll nev - er come a -

*mp*

F#m7 B7 B7-9 Em

arms. gain. Feel - ings, —

*mf*

Em/D# Em7/D A/C#

feel-ings like I've nev - er lost you, and feel-ings like I'll

Am D7 G E7+5 E7

nev - er have you a - gain in my heart. life.

C Am D7 Bm E7

Feel - ings, wo wo wo feel - ings, wo wo wo,

Am D7 Bm7 E7

Feel - ings a - gain in my arms.

Repeat and Fade

# FIELDS OF GOLD

77

Music and Lyrics by  
STING

Flowing, moderately

Bm7



Bsus2



G



You'll re - mem - ber me when the west wind moves \_ up -  
stay with me, will you be my love \_ a -



D

Bsus2



on the fields \_ of bar - ley. You'll for - get the sun in his  
mong the fields \_ of bar - ley? We'll for - get the sun in his

G D G/B A Bm7

jeal - ous sky as we walk in fields \_ of gold.  
 jeal - ous sky as we lie in fields \_ of gold.

G D

So she  
 See the

Bsus G

took her love for to gaze a - while \_ up - on the fields \_ of bar -  
 west wind move like a lov - er so \_ up - on the fields \_ of bar -

D Bsus2 G D

- ley. In his arms she fell as her hair came down a - mong \_  
 - ley. Feel her bod - y rise when you kiss her mouth a - mong \_

G/B A 1 D 2 D

the fields of gold. Will you  
the fields of gold.

G D G

I nev - er made prom - is - es light - ly, and there have been

D G D

some that I've bro - ken, but I swear in the days still left we'll walk

G/B A D G/B A

in fields of gold. We'll walk in fields of gold.

Chord symbols: D, Bsus2, G

Chord symbols: D, Bsus2, G, D

Chord symbols: G/B, A, D, Bsus2

Man - y years have passed since those —  
mem - ber me when the —

Chord symbols: G, D

— sum - mer days a - mong the fields of bar - ley. See the  
— west wind moves up - on the fields of bar - ley. You can

Bsus2 G D G/B A

chil - dren run as the sun goes down a - mong the fields of gold.  
 tell the sun in his jeal - ous sky when we walked in fields of gold.

1 D 2 D G/B A

You'll re - when we walked in fields of gold.

D G/B A D G/D D

when we walked in fields of gold.

G/D D G/D D 1 G/D D 2

# FLY ME TO THE MOON

(In Other Words)

featured in the Motion Picture ONCE AROUND

Words and Music by  
BART HOWARD

Moderately Slow

The first system of musical notation is in 3/4 time, marked 'Moderately Slow'. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts on a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. The bass line starts on a half note G3, followed by a quarter note F3, and then a quarter note E3. The first measure is marked with a dynamic of 'mf'.

The second system of musical notation continues the melody and bass line. Above the staff, the following chords are indicated: Cm7, Fm7, Bb7, Eb, Ebmaj7, and Eb7. The lyrics 'Fly Me To The Moon, and let me play a - mong the stars;' are written below the staff.

The third system of musical notation continues the melody and bass line. Above the staff, the following chords are indicated: Ab, Dm7-5, G7, Cm, and C7. The lyrics 'Let me see what spring is like on Ju - pi - ter and Mars. In' are written below the staff.

The fourth system of musical notation continues the melody and bass line. Above the staff, the following chords are indicated: Fm7, Fm7, Bb7, Eb, and Fm7. The lyrics 'Oth - er Words \_\_\_\_\_ hold my hand! \_\_\_\_\_ In Oth - er Words \_\_\_\_\_' are written below the staff.

Bb7      Ab6   Eb      Dm7      G7   Cm7      Fm7  
 dar - ling kiss - me!      Fill   my heart with song,   and let me

Bb7      Eb   Ebmaj7   Eb7      Ab      Dm7-5      G7  
 sing for - ev - er more;   You are all I long for all I wor - ship and a -

Cm      C7      Fm7      Fm7      Bb7      Bbm6      C7      Em7  
 dore.   In Oth - er Words   please be true!   In

Fm7      Bb7      Eb      G7      2 Eb  
 Oth - er Words   I love you!   true!

Eb7      Ab6      Bb7      Eb  
 In Oth - er Words:   I love you!

ped.

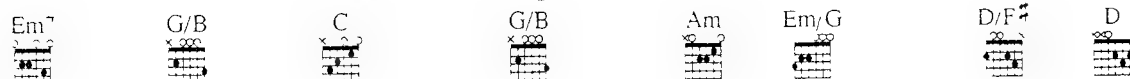
# FROM A DISTANCE

Words and Music by  
JULIE GOLD

Moderately slow



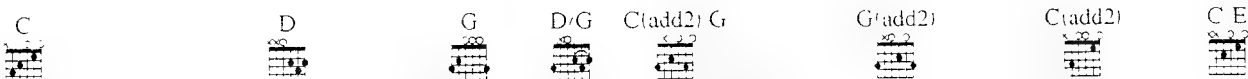
mp








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




dis - tance, the world looks blue and green, and the  
dis - tance, we all have e - nough, and  
dis - tance, you look like my friend e - ven



snow - capped moun tains white. From a dis - tance, the o - cean meets  
no one is in need. There are no guns, no bombs and  
though we are at war. From a dis - tance, I just can - not












the stream, and the ea - gle takes to  
 dis - eas - es, nō hun - gry mouths to  
 com - pre - hend what all this fight - ing is

flight. From a dis - tance there is har -  
 feed. From a dis - tance, we are  
 for. From a dis - tance, there is har -


*cresc.* *mf*

- mo - ny, and it ech - oes through the land. It's the  
 in - stru - ments march - ing in a com - mon band, play - ing  
 - mo - ny, and it ech - oes through the land. It's the





 To Coda  


voice of hope, it's the voice of peace, It's the voice of ev - 'ry  
 songs of hope, play - ing songs of peace, They're the songs of ev - 'ry  
 hope of hopes, it's the love of loves, It's the

1

G D/G C/G G C G/B D

man. From a

2

G D/G G G/B G/C C6 D

man. God \_\_\_ is watch - ing us. \_\_\_ God \_\_\_ is

*cresc.* *mf*

D7/G G D/F# Em Em7 Am7 C/D D

watch - ing us. \_\_\_ God \_\_\_ is watch ing us from a

G G/B

dis - tance. \_

*dim.* *mp*

C D Em7 G/B C G/B Am Em/G D/F# D

G D/F# C/E G/D C Am Em D Em D/F# N.C. D.S. al Coda

From a

*cresc.* *mf* *mp*

CODA C D7 D/E Em D/E Em Bm/D

heart of ev - 'ry man. It's the

*cresc.* *mf*

C G/B C G/B C D7

hope of hopes. it's the love of loves. This is the song of ev - 'ry

3

Chords: G, G/B, G/C, C6, D

man. And God is watch - ing us. God is

*cresc.* *f*

Chords: D7/G, G, D/F#, Em, Em7, 1 Am7, C D, D

watch - ing us. God is watch - ing us from a

Chords: G, G/B, 2 Am7, C D

dis - tance. Oh, God is watch - ing us from a

*rit.* *dim.* *mp*

Chords: Em7, G/B, C, G/B, Am7, D F#, G(add2)

dis - tance.

*rit.*

# GEORGIA ON MY MIND

Words by STUART GORRELL  
Music by HOAGY CARMICHAEL

Slowly



D<sup>b</sup>/A<sup>b</sup>



mf

F



A7



D7



D7<sup>#5</sup>



D7



Mel - o - dies bring mem - o - ries that lin - ger in my

G9



C7



F



A7<sup>#5</sup>



A7



Dm



heart, \_\_\_\_\_ Make me think of Geor - gia, why

G7



Edim7



C13



F



C7<sup>#5</sup>



F



did we ev - er part? \_\_\_\_\_ Some sweet day when

A7 D7 D7<sup>#5</sup> D7 G9 C7

blossoms fall and all the world's a song,

F A7<sup>#5</sup> A7/D Dm G7 Edim7 C13 F

I'll go back to Georgia 'cause that's where I belong.

F A7 Dm

Georgia, Georgia, the whole day

Gm Bbm F E7 Gm G9 C7 F F<sup>#</sup>dim

through. Just an old sweet song keeps Georgia on my mind.

Gm7 C7#5 F A7

(Geor - gia on my mind.) Geor - gia. Geor - gia.

Dm Gm Bbm F E7

a. song of you comes as sweet and clear as

Gm G9 C13 F Eb9 F A7 Dm Gm6

moon - light through the pines. Oth - er arms - reach

Dm Bb7 Dm Gm6 Dm7 G7

out to me; Oth - er eyes smile ten - der - ly;

Dm Gm6 Dm7 E7 Am F#dim Fm6  
 Still in peace - ful dreams I see — the road leads back to

Dm C7 F A7 Dm  
 you. — Geor - gia, — Geor - gia, — no peace I

Gm Bbm F E7 Gm G9 C13  
 find. Just an old sweet song keeps Geor - gia on my

1 F Dm Gm7 C13 C7#5 2 F Bb6/9 C7#5 F6  
 mind. — mind. —  
 rit.

# GOD ONLY KNOWS

Words and Music by BRIAN WILSON  
and TONY ASHER

Moderately (♩ = 3♩)



mp

1 E/G# 2 A/E B/F# C/G D/A

(1.) I may not  
(2., D.S.) If you should

Bm F#m B7/A

al - ways love \_ you, but long as there are \_ stars a - bove you,  
ev - er leave \_ me. well, life would still go \_ on. be - lieve me.



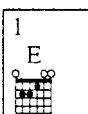
you'll nev - er need to doubt it. I'll make you so  
The world could show noth - ing to me, so what good would



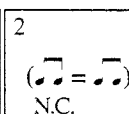
sure a - bout it. } God on - ly knows what I'd be with - out  
liv - ing do me? }



To Coda

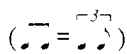


N.C.



N.C.

you.



Ooh. ooh.

Bm/F# Bm7 E/D A/E

(Do, do, do, do, do, do, do. Ooh. Do, do, do, do. Ooh. Do, do, do,

(Ba, ba, ba, ba, ba, ba, ba, ba, ba.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains three phrases of vocalization: "(Do, do, do, do, do, do, do.", "Ooh. Do, do, do, do.", and "Ooh. Do, do, do,". Above the staff are four guitar chord diagrams: Bm/F#, Bm7, E/D, and A/E. The middle staff is a vocal line in treble clef with the lyrics "(Ba, ba, ba, ba, ba, ba, ba, ba, ba." The bottom staff is a guitar line in bass clef, providing a rhythmic accompaniment with eighth and quarter notes.

G#dim7/F A/E D#m7b5

do, do, do, do, do, do. ooh. Do, do, do, do.)

Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ooh.)

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "do, do, do, do, do, do. ooh. Do, do, do, do.)". Above the staff are three guitar chord diagrams: G#dim7/F, A/E, and D#m7b5. The middle staff is a vocal line in treble clef with the lyrics "Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ooh.)". The bottom staff is a guitar line in bass clef, continuing the rhythmic accompaniment.

D A/C# Bm7

And God on - ly knows what I'd be with - out you.

D.S. al Coda

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "And God on - ly knows what I'd be with - out you." Above the staff are three guitar chord diagrams: D, A/C#, and Bm7. A triplet of eighth notes is marked with a "3" above it. The middle staff is a vocal line in treble clef, and the bottom staff is a guitar line in bass clef. The system concludes with the instruction "D.S. al Coda".

CODA



God on - ly knows \_\_\_ what I'd be with - out \_\_\_

F#m7



Repeat and Fade

you.  
(God on - ly knows \_\_\_ what I'd be with - out \_\_\_ God on - ly knows you.)

Optional Ending



\_\_\_ what I'd be with - out \_\_\_ you.

# GOOD MORNING HEARTACHE

97

Words and Music by DAN FISHER,  
IRENE HIGGINBOTHAM and ERVIN DRAKE

Slow Blues tempo

The musical score is written for piano and guitar. It begins with a 'Slow Blues tempo' instruction. The first system of guitar chords includes F#m7, B7#5, Em, A7#5, Dm, and G7#5. The piano accompaniment starts with a mezzo-forte (mf) dynamic. The second system of guitar chords includes Cm, Ab/C, Cm6, Cm7, F, and Bb/F. The vocal melody begins with the lyrics 'Good morn - ing heart - ache, you old gloom - y sight. Good morn - ing heart - ache, tho't we'. The third system of guitar chords includes Bbm7/Eb, Eb7b9, Am7/DD7b9, Gm7, Bm7b5, Bbm7, Am7, Abm7, and Db9. The vocal melody continues with 'said good - bye last night. I tossed and turned un - til it seemed you had gone,'. The fourth system of guitar chords includes Gm7, C7#5(#9), F, Dbmaj7, Cm, and Ab/C. The vocal melody concludes with 'but here you are with the dawn. Wish I'd for - get you'. The piano accompaniment features various musical notations including triplets and slurs.

F#m7 B7#5 Em A7#5 Dm G7#5

Cm Ab/C Cm6 Cm7 F Bb/F

Bbm7/Eb Eb7b9 Am7/DD7b9 Gm7 Bm7b5 Bbm7 Am7 Abm7 Db9

Gm7 C7#5(#9) F Dbmaj7 Cm Ab/C

Good morn - ing heart - ache, you old gloom - y sight. Good morn - ing heart - ache, tho't we

said good - bye last night. I tossed and turned un - til it seemed you had gone,

but here you are with the dawn. Wish I'd for - get you

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Cm6 Cm7 F Bb/F Bbm7/Eb Eb7b9 Am7/D D7b9  
 but you're here to stay. It seems I met you when my love went a - way.

Gm7 Bm7b5 Bbm7 Am7 Abm7 Db9 Gm7 C-#5(#9) Gb7  
 Now ev - 'ry day I start by say - ing to you. Good morn - ing heart - ache, what's

Bb/F F Bbmaj7 Am7 Gm7 Fmaj7 Em7 A7#5(#9) Dm A/D F7  
 new? Stop haunt - ing me now.

Em7 A13 Dmaj7 F#m7Em7 Ebm7 Dm7 G-#5(#9) C  
 Can't shake you no - how. Just leave me a - lone. I've

C#m7 4fr    F#7(add13)    Cm7 3fr    F7(add13)    Cm 1fr    Ab/C 3fr

got those Mon - day blues straight through Sun - day blues. Good morn - ing heart - ache,

Cm6    Cm7 3fr    F    Bb/F    Bbm7/Eb 6fr    Eb7b9    Am7/D D7b9 4fr

here we go a - gain. \_ Good morn - ing heart - ache, you're the one who knew me when.

Gm7 3fr    Bm7b5    Bbm7    Am7    Abm7 4fr    Db9    Gm7 3fr    C7    Gb7

Might as well get used to you hang - in' a - round. Good morn - ing heart - ache sit

1 F    Dbmaj7    2 F    Ebm7    D7#9    Dbmaj7    G7    C7#9    C7    F9b5

down! down! *G arpeggio*

*rit.*

# GOOD NIGHT

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

Slowly and dreamily



mp




Now it's time to say good night: Good night,



sleep tight. Now the sun turns out his light;

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Bm7 Am7 C/G D7/F# Gmaj7 Am/G

Good night, sleep tight. Dream sweet dreams for

Gmaj7 Am/G G C/G G C/G

me. Dream sweet dreams for you.

G Bm7 Am7 Cmaj7 Bm7 Am7 C6/G D/F#

Close your eyes and I'll close mine. Good night, sleep tight.

G Bm7 Am7 Cmaj7 Bm7 Am7 C6/G D/F#

Now the moon be - gins to shine, } Good night, sleep tight.  
Now the sun turns out his light, }

Gmaj7 Am/G Gmaj7 Am/G G C/G

Dream sweet dreams for me, dream sweet dreams for

To Coda

G C/G G Am A Dm G7 C

you. Mm mm mm

D.S. al Coda

D7/F# C6/E D7 CODA G Bm7 Am7 C/D D7

(Whispered) Good night,

Slower

G Bm7 Am/G D7 G

Good night, ev-'ry-bod-y, Ev-'ry-bod-y, ev-'ry-where, good night.

# HERE'S THAT RAINY DAY

from CARNIVAL IN FLANDERS

Words by JOHNNY BURKE  
Music by JIMMY VAN HEUSEN

Slowly, with expression



*mf*




May - be I should have saved those left - o - ver



dreams; fun - ny, but here's that rain - y day.






Here's that rain - y day they









told me a - bout, and I laughed at the thought that it

might turn out this way. \_\_\_\_\_















Where is that worn - out wish that I threw a - side.

af - ter it brought my lov - er near? \_\_\_\_\_

G+ Cmaj7 C7 D7/C

Fun - ny how love be - comes a

G/B B Gm6/Bb A7 Am7/D

cold rain - y day. Fun - ny that

D7

rain - y day is here.

I G6 Em7 Am7 D9 D7b9

2 G Bb/F E2maj7 Am7/D G

here.

rall.

# HOW ARE THINGS IN GLOCCA MORRA

from FINIAN'S RAINBOW

Words by E.Y. HARBURG  
Music by BURTON LANE

Slowly

Piano introduction in G major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The left hand provides a simple harmonic accompaniment with half notes G3, B2, D3, F2, G2, B1, C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3. The dynamic marking is *mf*.

C13 Gm7 C13 Gm7 C13 Gm7 C13 Adim Gm7 Gdim F7 G7 Bbdim C7

Vocal melody: I hear a bird, Lon-don-der-ry bird, It well may be he's bring-ing me a cheer-ing

Piano accompaniment: The piano part continues with a steady accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *p*.

F Bb Gm7 C13 Gm7 C13 Gm7 C13 Adim Gm7 Gdim F7 G7 Bbdim C7

Vocal melody: word, I hear a breeze, A Riv-er Shan-on breeze, It well may be it's fol-lowed me a-cross the

Piano accompaniment: The piano part continues with a steady accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *p*.

F Bb F Bbdim F Bb F Gm7

Vocal melody: seas. Then tell me please: How Are Things In Gloc - ca

Piano accompaniment: The piano part continues with a steady accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *rit.*

B $\flat$  Fmaj7 Gm7 F Gm7 C7 Gm7 C7

Mor - ra? Is that lit - tle brook still leap - ing there? Does it still run down to

*p mf*

Gm7 C13 Gm7 C13 F B $\flat$  F B $\flat$  F Gm7/C

Don-ny cove? Through Kil - ly - begs, Kil - ker - ry and Kil - dare? How Are Things In Gloc-ca

B $\flat$  Fmaj7 Gm7 F Gm7 C7 Gm7 C7

Mor - ra? Is that wil - low tree still weep - ing there? Does that {lad - die} {lass - ie} with the

Gm7 C13 C7 Gm7 C7

twink - lin' eye Come {whist - lin'} {smil - in'} by and does {he} {she} walk a - way, Sad and dream - y there not to

F C7 F A7 Bb C7 F A7  
 see me there? So - l - ask each weep - in' wil - low and each

Bb C7 F A7 Bb Gm7 C7  
 brook a - long the way, And each {lad lass} that comes {a - whist - lin' a - sigh - in'} Too - ra -

Fmaj7 D7-9 Gm Am Gm7 C7  
 lay How Are Things In Gloc - ca Mor - ra this fine

1 F Gm7 2 F  
 day? How Are Things In Gloc - ca day?

Eb7

Ab9

4fr

times a day — do I think of you? —

F7b9

F7

Bb7#5

Bb7

How man - y ros - es are sprin - kled with dew? —

G7/B

Cm

G+/B

How far would I trav - el

Cm7/Bb

Am7b5

Gm

to be where you are?

How far is the

# HOW DEEP IS THE OCEAN

(How High Is the Sky)

Words and Music by  
IRVING BERLIN

Moderately

Eb/Bb 6tr F9 L.H. Bb7 Eb 3tr G7#5 G7  
 f






Cm 3fr G+/B Cm7/Bb 3tr

Am7b5 Gm 3fr D7/A D7







Gm 3fr Bb9/F Bb9 Eb 3tr

How much do I love you? I'll tell you no  
 lie, how deep is the o - cean,  
 how high is the sky? How man - y




(c)

jour - ney from here to a star?














And if I ev - er lost you, how much would I

cry? How deep is the o - cean,

*L.H.*

how high is the sky? sky?

# HOW DEEP IS YOUR LOVE

from the Motion Picture SATURDAY NIGHT FEVER

Words and Music by ROBIN GIBB,  
MAURICE GIBB and BARRY GIBB

Moderately

E $\flat$

E $\flat$  maj7

A $\flat$  maj7

A $\flat$ /B $\flat$

E $\flat$

Gm7

Fm7

C7

I know your eyes in the morn - ing sun. —  
I be - lieve in you. —

I feel you touch —  
You know the door —

Fm7

G7

A $\flat$ /B $\flat$

E $\flat$

Gm7

— me in the pour - ing rain. —  
— to my ver y soul. —

And the mo - ment that you wan - der far —  
You're the light — in my deep - est, dark -

Cm7

Fm7

A $\flat$ /B $\flat$

— from me. — I wan - na feel you in my arms a - gain. —  
— est hour. — you're my sav - ior when I fall. —

And you come —  
And you may —

Abmaj7

Gm7

to not me on - a sum mer for breeze, keep my warm -  
think I care. for you when you know -

Fm7

Db9

in your love, then you soft - ly leave. And it's  
down in side that I real - ly do.

Gm7

Ab/Bb

E♭




me you need to show; how deep is your love? How deep -

E♭maj7



A♭maj7

A♭m6

is your love? I real - ly mean to learn. 'Cause we're

liv - ing in a world of fools, — break - ing us down when they all —

— should let us be. — We be - long — to you — and me.








D.S. and Fade

How deep —

Optional Ending

— is your love? — How deep — is your — love?

# I CAN'T GET STARTED WITH YOU

123

from ZIEGFELD FOLLIES

Words by IRA GERSHWIN  
Music by VERNON DUKE

Moderately

Chord symbols: A7#5, A7, Dm7, G7

mf

Chord symbols: C, Dm7b5, G7/D, C

I'm a glum one,

Chord symbols: Dm7, G7, Cmaj7, Dm7, G7

it's ex-plain - a - ble: I met some - one un - at - tain - a - ble.

Chord symbols: Em7, E7dim7, Dm7, G7

Life's a bore, the world is my oy - ster no

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more. All the pa - pers

Chords: C, F#m7b5 (4fr), B7, E

where I led the news with my ca - pers






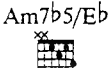
Chords: F#m7, B7, Emaj7

now will spread the news, "Su - per - man turns






Chords: F#m7, B7, E, G7, C, C#dim7

out to be flash in the pan!" I've flown a -







Chords: Dm7, G7, N.C.






round the world in a plane. I've set - tled rev - o - lu - tions in  
 hun - dred yards in ten flat. The Prince of Wales has cop - ied my

Spain. The North Pole I have chart ed, but can't get start - ed with  
 hat. With queens I've à la cart - ed, but can't get start - ed with

you. A - round a golf course I'm un - der  
 you. The lead - ing tail - ors fol - low my

par, and all the mov - ies want me to star. I've got a  
 styles, and tooth-paste ads all fea - ture my smiles. The As - tor -

C/G Am7 Dm7 G7 C Abdim7/C Cm7 G7/C

house, I show - place, but I get no — place with you.  
 bilts I vis - it. But say, what is — it with you?

C N.C. Em9 A7 Em7 A7

You're so su - preme, lyr - ics I write — of you  
 Where first we met, how you e - lat - ed me!

Dmaj9 D6 Dmaj9 D6 Dm9 G7

scheme just for the sight — of you, dream  
 Pet, you dev - as - tat - ed me! Yet,

Dm7 G7 C F7 Am7 D7 G7 N.C.

both day and night — of you. And what good does it do? In nine - teen  
 now you've de - flat - ed me till you're my Wa - ter - loo. I've sold my

Cmaj7 Am7 Dm7 G7

twen - ty nine I sold short; in Eng - land  
kiss - es at a ba - zaar, and af - ter

E7 Am7b5/Eb D13 N.C. C/G A7

I'm pre - sent - ed at court. But you've got me down - heart - ed 'cause I  
me they've named a ci - gar. But late - ly how I've smart - ed, 'cause I

Dm7 G7 1 C C13 F

can't get start - ed with you.  
can't get start - ed with

G13 N.C. 2 C Fmaj7 Ddim7 C

I do a you.

# I HAVE DREAMED

from THE KING AND I

Lyrics by OSCAR HAMMERSTEIN II

Musical by RICHARD RODGERS

Moderately

Bb7

Bb7

Eb



Bb7



Eb



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**Bb7** **Eb**

time and a - gain, I've thought all the things that

Musical notation for the first system, featuring a vocal line and piano accompaniment in Bb major. The piano part includes a triplet in the bass line.

**F7** **Bb7**

you were think - ing too.

Musical notation for the second system, continuing the vocal and piano parts.

**Eb6** **Bb7** **Eb6**

I have dreamed that your arms are love - ly

Musical notation for the third system, featuring a triplet in the piano accompaniment.

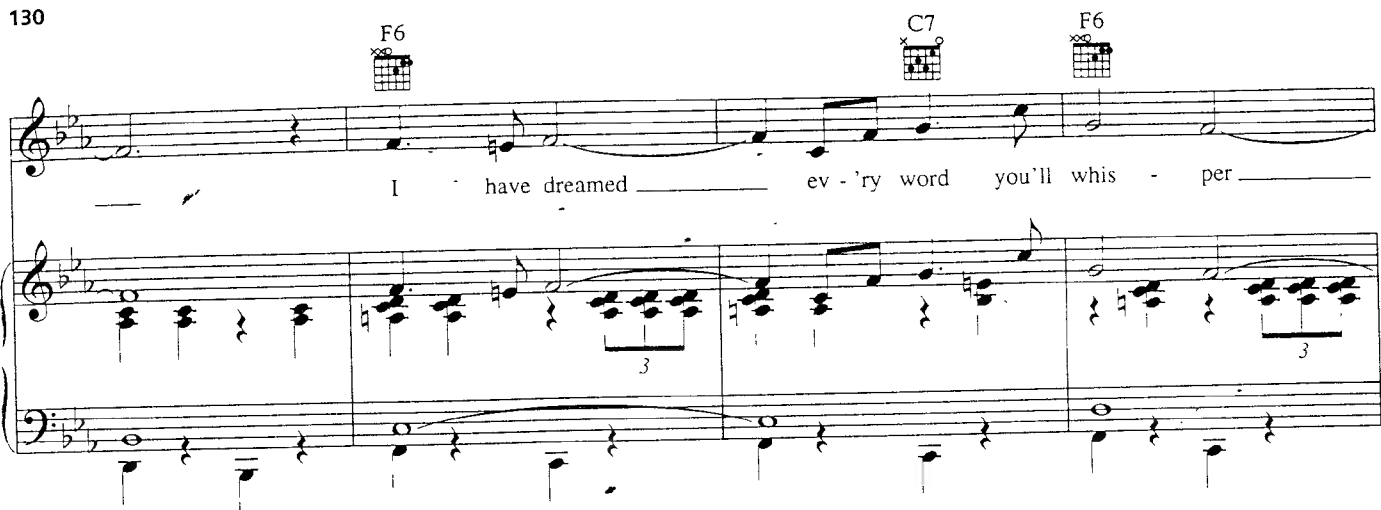
**Bb9**

I have dreamed what a joy you'll be.

Musical notation for the fourth system, concluding the piece with a triplet in the piano accompaniment.

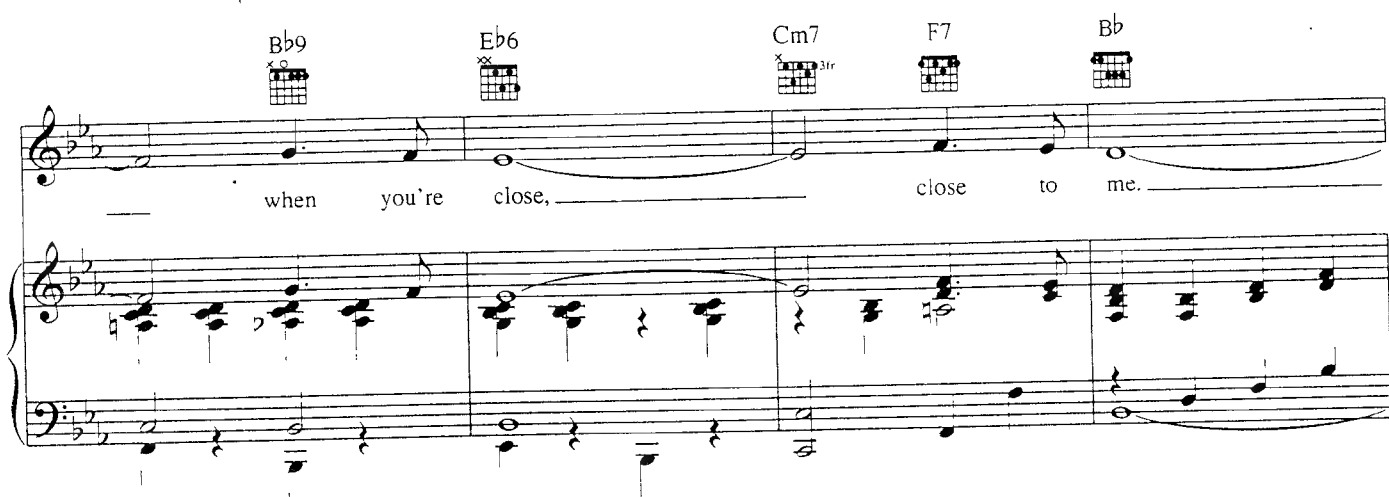
F6 C7 F6

I have dreamed \_\_\_\_\_ ev - 'ry word you'll whis - per \_\_\_\_\_



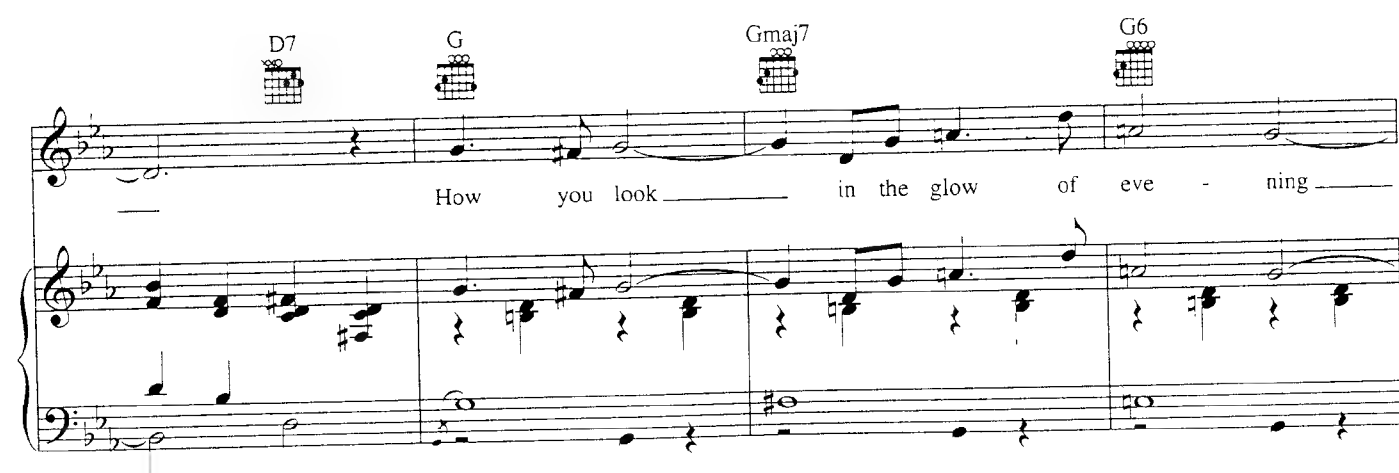
Bb9 Eb6 Cm7 F7 Bb

when you're close, \_\_\_\_\_ close to me. \_\_\_\_\_



D7 G Gmaj7 G6

How you look \_\_\_\_\_ in the glow of eve - ning \_\_\_\_\_



G Gmaj7

I have dreamed \_\_\_\_\_ and en - joyed the



Bb9 A7/Bb Bb7 Eb/G G7

view In these dreams I've loved you so that by

Cm F7 Eb/Bb Ab G7

now I think I know what it's like to be loved by

Cm F9#11 F9 Bb6 Adim7 Bb9sus Bb7

you I will love be - ing loved by

1 Eb Bb7 2 Eb

you. you.

# I HONESTLY LOVE YOU

Words and Music by PETER ALLEN  
and JEFF BARRY

Moderately slow

Cdim7/B $\flat$

B $\flat$

Cdim7/B $\flat$

B $\flat$

Cdim7/B $\flat$

8va

loco

*mp*

*rit.*

B $\flat$

F/B $\flat$

May - be I hang a - round — here a lit tle more than I should; we  
You don't have to an - swer; I see it in your eyes.

*a tempo*

A $\flat$ /B $\flat$

E $\flat$

both know I got some - where else — to go. But  
May - be it was bet - ter left — un - said. But

Bb/F C9

I got some - thin' to tell — you that I nev - er thought — I would, but  
this is pure — and sim - ple and you must re - a - lize that it's

E♭ Bb/D Cm7 F

I be - lieve — you real - ly ought — to know. —  
com - in' from — my heart and not — my head. —

Bb F/Bb E♭/Bb 1 Bb

I love you, I hon - est - ly love — you.

F/Bb E♭/Bb 2 Bb

— you.

F/Bb Ab/Bb Bb Eb F/Eb

I'm not tryin' to make — you feel — un —

Dm7 Gm7 Cm7 F Bb Dsus/A D7

com - f'ta - ble. — I'm not tryin' to make you an - y - thing — at all. But this

Gm7 Bb/F F/Eb Eb

feel - ing does - n't come — a - long ev - 'ry day. — and you

Bb/D Cm7 Cm7/F

should - n't blow — the chance — when you've got the chance — to say

B $\flat$  F/B $\flat$  E $\flat$ /B $\flat$

I love you. (Spoken:) I love you.

E $\flat$ m/B $\flat$  B $\flat$  F $\sharp$

I hon-est - ly love — you.

*cresc.*

B F $\sharp$ /B

If we both — were born — in an - oth - er place and time, this

*mf*

A/B E B/F $\sharp$

mo - ment might be end - ing in a kiss. But there you are with yours — and

Chord symbols: C#7, E, B/D#

here I am — with mine, — so I guess we'll just — be leav - ing it — at

Chord symbols: C#m7, F#, B, F#/B, E/B

this. — I love you, I hon-est - ly love —

*dim.* *mp*

Chord symbols: B, F#/B, E/B, B

— you, I hon-est - ly love you.

Chord symbols: F#/B, E/B, B

*rit.* *8va-* *p*

# I JUST CALLED TO SAY I LOVE YOU

137

Words and Music by  
- STEVIE WONDER

Moderately

Db



mf

§

1. No New Year's Day to cel - e -  
rain; no flow - ers  
3.,4. (See additional lyrics)

brate;  
bloom; no choc - 'late cov - ered can - dy hearts.  
no wed - ding Sat - ur - day with - in

Ebm

Ebm(maj)7

— to give — a - way. — No first of  
the month of June. — But what it

Eb m

Eb m(maj)7

Eb m7

spring;  
is \_\_\_\_\_no song to sing.  
is some - thing true.

Eb m(maj)7

Eb m

In fact here's just an - oth - er or  
made up of these three words \_\_\_\_\_ that I \_\_\_\_\_

1.3

Eb m7/Ab

Ab

Db

di - nar - y day. \_\_\_\_\_

2. No A - pril

2.4

Eb m7/Ab

Ab

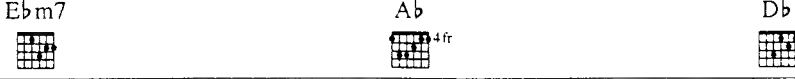
Db

## Chorus

\_\_\_\_\_ must say \_\_\_\_\_ to you. \_\_\_\_\_

I just called \_\_\_\_\_

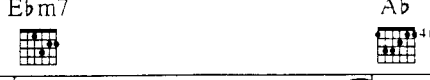
**Ebm7** **Ab** **Db**



to say — I love — you. —

First system of musical notation with vocal melody and piano accompaniment. The key signature has four flats (Bb, Eb, Ab, Db). The piano part features a steady eighth-note bass line and chords in the right hand.

**Ebm7** **Ab**



I just called — to say — how much — I care. —

Second system of musical notation. The piano accompaniment continues with the same rhythmic pattern.


**Bbm** **Ebm7**



I just called — to say —

Third system of musical notation. The piano part includes a long sustained chord in the right hand during the first measure.

**Ab** **Bbm7**



I love — you. — And I mean —

Fourth system of musical notation. The piano accompaniment features a more active right hand with moving chords.

To Coda ⊕

E♭m7

A♭7sus

A♭7

D♭

D.S. al Coda  
(with repeats)

it from the bot - tom of my heart. 3. No sum - mer's

CODA

D♭

E♭m7

A♭

heart.

I just called \_

to say \_

I love \_

D♭

E♭m7

A♭

\_ you. \_

I just called \_

to say \_ how much \_ I care. \_

B♭m

E♭m7

A♭

I just called \_

to say \_

I love \_

B♭m7 Ebm7 Ab7sus Ab7<sup>4fr</sup>

you. And I mean it from the bot - tom of my

Db A B(add2)

heart, of my heart, of my

Db

heart.

#### Additional Lyrics

3. No summer's high; no warm July;  
No harvest moon to light one tender August night.  
No autumn breeze; no falling leaves;  
Not even time for birds to fly to southern skies.
  4. No Libra sun; no Halloween;  
No giving thanks to all the Christmas joy you bring.  
But what it is, though old so new  
To fill your heart like no three words could ever do.
- Chorus*

# I LEFT MY HEART IN SAN FRANCISCO

Words by DOUGLASS CROSS  
Music by GEORGE CORY

Moderate Waltz

Chord progressions and lyrics for the song "I Left My Heart in San Francisco". The music is in 3/4 time, marked "Moderate Waltz".

**Chord Progressions:**

- System 1: Cm7 (3fr), F7, Bbmaj9
- System 2: Bb6/9, Cm7 (3fr), F7
- System 3: Bbmaj9, Bb6/9, Cm7 (3fr)
- System 4: F7, Bbmaj9, Bb6/9, Am7b5

**Lyrics:**

The love - li - ness of  
Par - is seems some - how  
sad - ly gay. The glo - ry

D7b9 4fr      Gm 3fr      Gm(maj7) 3fr      C9sus

that was Rome is of an

Freely

C9      F9sus      F9      Cm7b5

oth - er day. I've been ter - ri - bly a -

*rit.*

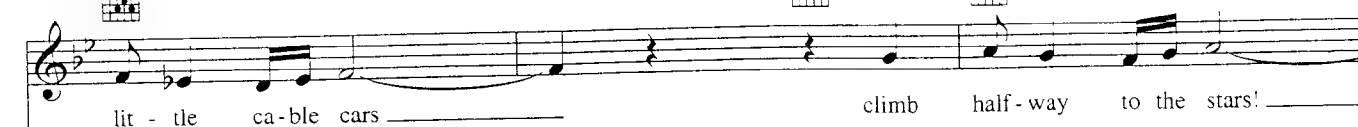
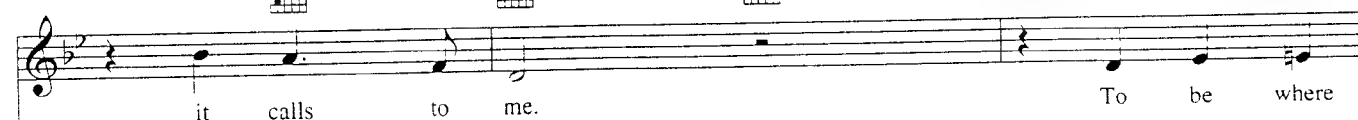
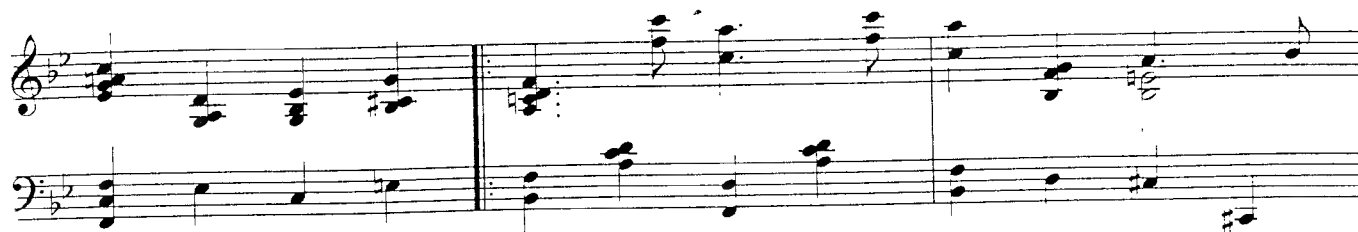
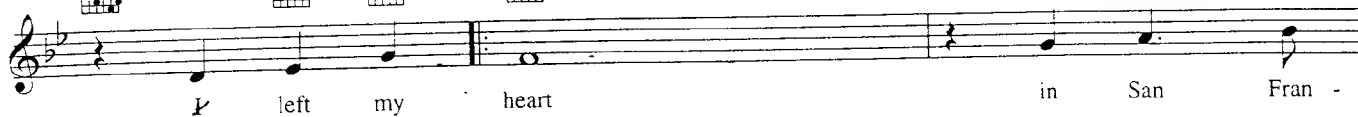
With a slow, steady beat

Gm7b5 5fr      Gb9 3fr      F/C

lone and for - got - ten in Man - hat - tan. I'm go - ing

D7/C      C9sus      C9      F9sus      Fdim7

home to my cit - y by the bay.



Am7 D7b9 Gm7 C9 C7b9

The morn - ing fog may chill the

F9sus F9 Bdim7 Cm7 F7 C#dim7 Bbmaj9

air; I don't care! My love waits there

C#dim7 Cm7

in San Fran - cis - co, a - bove the

F9 Eb6/G F7/A Eb/G E#6 D C/E

blue and wind - y sea.

D7/F#     D7     G7#5     G9     F/A     G7/B

When I come home to you, San Fran -

C9sus     Gm7     C9     B9     C9     F9sus

cis - co, your gold - en sun will

Cm7     F7b5(b9)     Bb6     Ab13     Bb6/9     Cm7     C#dim7

shine for me! I left my

Bb6     Ab13     Bb6/9     G7maj7     Bb6/9

me!

*dim. e rit.*

# I WANT YOU, I NEED YOU, I LOVE YOU

Words by MAURICE MYSELS  
Music by IRA KOSLOFF

Moderately Slow

*mp*

**C** **Am** **Dm** **G7** **C** **C7**

Hold me close, — hold me tight; — make me thrill — with de-light. — Let me know — where I stand — from the

**F** **C** **E7** **A7** **D7**

start. — I Want You, I Need You, I Love You — with all my

**Fm** **G7** **C** **Am** **Dm** **G7**

heart. Ev - 'ry time — that you're near — all my cares — dis- ap - pear. — Dar-ling,

you're all that I'm liv-ing for. I Want You, I Need You, I Love You

more and more. I thought I could live with-out ro-mance Be-fore you came to

me, But now I know that I will go on lov-ing you e-ter-nal-ly. Won't you

please be my own? Nev-er leave me a-lone, 'Cause I die ev-'ry time we're a-part. I

Want You, I Need You, I Love You With all my heart. Hold me heart.

Chords: C, C7, F, C, E7, A7, Dm7, G7, C, Fm, C, Gm7, C7, F, Gm7, C7sus, C7, F, Am7, D7, G, Em, Am7, D7, G7sus, G7, C, Am, Dm, G7, C, C7, F, C, E7, A7, Dm7, G7, C, Ab7, G7, Tacet, C.

# I WILL WAIT FOR YOU

from THE UMBRELLAS OF CHERBOURG

Music by MICHEL LEGRAND  
Original French Text by JACQUES DEMY  
English Words by NORMAN GIMBEL

Moderately, with a lilt



N.C.



If it takes where for you

*mp*

E7/G#



ev - er I will wait for you; for a  
wan - der, an - y - where you go, ev - 'ry



thou - sand sum - mers I will wait for  
day re mem - ber how I love you

F#m7b5 C7 B7 Em E7/G#

you. 'Til you're back be - side me, 'til I'm  
so. In your heart be - lieve what in my

Am F#m7b5 Em/G

hold ing you, 'til I hear you sigh  
heart I know, that for - ev - er - more

F#m7b5 B7 1 Em Bm7 Em N.C.

here in my arms. An - y -  
I'll wait for

2 Em Bm7 Em6/9 C

you. The clock will tick a - way the hours

Moderate swing tempo

Am7 Em7 C

one by one — and then the time will come when all the wait - ing's done, — the

F#m7b5 B7 C#m7b5

time when you re - turn and find me here and run — straight

F#m7b5 C9 F#m7b5/B B7

to my wait - ing arms. If it

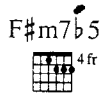
Tempo I  
N.C.

Em E7/G# Am

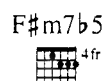
takes for - ev - er I will wait for



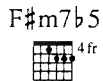
you; for a thou - sand sum - mers I will



wait for you. 'Til you're here be -



side me, 'til I'm touch - ing you and for -



ev - er - more shar - ing your love.

# I WISH YOU LOVE

English Words by ALBERT BEACH  
French Words and Music by CHARLES TRENET

Moderately

A $\flat$ m

A $\flat$ m/G $\flat$

Fm7 $\flat$ 5

B $\flat$ 7 $\flat$ 5

E $\flat$ m

Cm7 $\flat$ 5

*mf*

Verse

Good - bye, \_\_\_\_\_

No use lead-ing with our chins.

*mp*

This is where our sto - ry ends,

Nev - er lov - ers, ev - er

friends. \_\_\_\_\_

Good - bye, \_\_\_\_\_

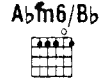
Let our hearts call it a

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day. But be - fore you walk a - way.



Refrain  
Edim7



I sin - cere - ly want to say: I wish you



blue - birds in the Spring, To give your heart a song to sing; And then a

*mp-mf*



kiss, but more than this I wish you love. And in Ju -

Fm7

Bb7

Fm7

Bb7

Ebmaj7

Eb6

ly,

a lem - on - ade,

To cool you in

some leaf - y

Ebmaj7

Eb6

Fm7

Bb7

glade;

I wish you health

and more than wealth,

I wish you

love.

My break-ing heart

and I a - gree

That you and

Eb/G

Bbm6

C7

Fm

I

could nev - er be,

So with my best,

my ver - y

F9



Bb7



Eb6



Bbdim7



Bb7



Edim7



best,

I set you free.

I wish you

shel - ter from the storm,

A coz - y fire to keep you

Ebmaj7



Eb6



Fm7



Bb7



Eb



warm;

But most of all,

when snow-flakes fall,

I wish you love.

I wish you fall

I wish you love.

# I WON'T LAST A DAY WITHOUT YOU

Words and Music by PAUL WILLIAMS  
and ROGER NICHOLS

Moderately slow

*mf*

G F#m7 D/F# G G/A A D F#m7 D/F#

G G/A A D F#m7 G A

Day af - ter day — I must face a world of strang - ers where I  
So man - y times — when the cit - y seems to be with - out a

Bm9 Em7 G/A A D F#m7

don't be - long; — I'm not that strong. It's nice to know — that there's  
friend - ly face. — a lone - ly place. it's nice to know — that you'll

G A Bm9

some - one I — can turn to who will al - ways care; — you're  
be there if — I need you, and you'll al - ways smile; it's

\* Vocal sung one octave lower than written.

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Em7 G/A A D C/D G Em7 A

al-ways there. ) When there's no get-ting o - ver that rain - bow, — when my  
all worth-while. )

D C/D G Em7 G/A D C/D

small - est of dreams. won't come — true. I can take all the mad - ness the

Gmaj7 D/F# Em7 G/A

world — has to give, — but I won't last a day — with-out you. —

I D F#m7

G G/A A D F#m7 D/F# G G/A A

2

D A/C# Bm9 D/E E/G# A A/C#

you. Touch me and I end up sing- ing. —

Bm9 E7 F#sus F# G#m7 C#7

Trou- bles seem to up and dis- ap - pear. — You touch me with the love \_ you're

F#(add2) D#m7 E F#sus F#

bring- ing. — I can't real- ly lose when you're near. (When you're

Em7 A7 D F#m7 G A

near my — love.) If all my friends \_ have for- got - ten half their prom- is - es, — they're not \_

Bm9 Em7 G/A A D F#m7

un - kind, just hard to find. One look at you and I

G A Bm9





know that I could learn to live with - out the rest. I

Em7 G/A A D C/D





found the best. When there's no get - ting o - ver that

G Em7 A D C/D G Em7 G/A

rain - bow, when my small - est of dreams won't come true, I can











take - all the mad - ness the world — has to give, — but I













1 won't fast a day — with-out you. When there's won't last a day —

3

— with-out you. —

rit.

# IF YOU GO AWAY

French Words and Music by JACQUES BREL  
English Words by ROD MCKUEN

Rather Slow



If you go a - way on this sum - mer day Then you might as well take the sun a -  
way as I know you will. You must tell the world to stop turn - ing  
way, as I know you must. There'll be noth - ing left in the world to



way; All the birds that flew in the sum - mer sky, When our love was new and our hearts were  
till You re - turn a - gain, if you ev - er do, For what good is love with - out lov - ing  
trust; Just an emp - ty room, full of emp - ty space, Like the emp - ty look I see on your



high; When the day was young and the night was long, And the moon stood still for the night - bird's  
you; Can I tell you now as you turn to go, I'll be dy - ing slow - ly till the next hel -  
face, I'd have been the shad - ow of your shad - ow if I thought it might have kept me by your



song -  
lo -  
side.) If You Go A - way, If You Go A - way, If You Go A - way, If You Go A -  
please don't go a -

Am7 Am6 E7-9

way. But if you stay, I'll make you a day, Like no day has been, or will be a -  
 way. But if you stay, I'll make you a night, Like no night has been, or will be a -

Am Am7 Am6 G7

gain; We'll sail the sun, We'll ride on the rain, We'll talk to the trees and wor - ship the  
 gain; I'll sail on your smile, I'll ride on your touch, I'll talk to your eyes, that I love so

C E7 Am Bb Dm6 E7

wind. Then if you go, I'll un - der - stand, Leave me just e - nough love to fill up my  
 much. But if you go, go, I won't cry, Though the good is gone from the word, "good -

Am C Dm Dm6 E7 Dm6

hand, If You Go A - way, If You Go A - way, If You Go A - way, If You Go A -  
 bye." }

E7 Dm6 E7 Dm6 1 E7 2 E7

way. If You Go A - If You Go A

D.S. al Coda

CODA Am

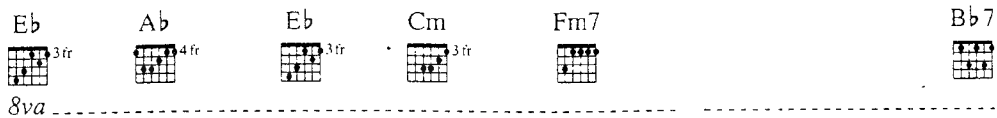
way.

# I'LL BE SEEING YOU

from RIGHT THIS WAY

Lyric by IRVING KAHAL  
Music by SAMMY FAIN

Moderately



8va

*p* (bells)



Ca - the-dral bells were toll - ing \_\_\_\_\_ And our hearts sang on,

8va



\_\_\_\_\_ Was it the spell of Par - is \_\_\_\_\_ Or the A - pril dawn?

8va



Who knows, \_\_\_\_\_ if we shall meet a - gain?

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Bb/F

F7

Bb

But when the morn - ing chimes ring sweet a -

Fm7/Bb

Bb7

Slowly

Eb 3fr

G7

Fm

C7

gain: I'll be see - ing you - In all the old fa -

Fm

C7

Fm

Bb7

mil - iar plac - es That this heart of mine em - brac - es

Eb 3fr

Cm 3fr

all day thru: In that small ca - fé, The

Fm7 Fm7/Bb Bb7

park a - cross the way, — the chil - dren's

Bb7#5 Eb Bb9#5

ca - rou - sel, — The chest-nut trees, — the wish - ing well. —

*rit.*

Eb G7 Fm C7

I'll be see - ing you — In ev - 'ry love - ly

*a tempo*

Fm C7 Fm Bb7

sum - mer's day, In ev - 'ry - thing that's light and gay, I'll

Gm7b5 C7 Fm

al-ways think of you that way I'll find you in the

*cresc.*

G7 Cm F9

morn - ing sun; And when the night is new, I'll be

*mf* *8va... loco* *rit.* *p*

Fm7 Fm7b5 Eb Bb7

look - ing at the moon But I'll be see - ing you!

*cresc.*

3

Fm7 Bb7 Bb7#5 2 Eb sus Eb Fm7 Eb6

you!

*f*

8vb...

# I'LL HAVE TO SAY I LOVE YOU IN A SONG

Words and Music by  
JIM CROCE

Moderately Fast **Ama<sup>7</sup>**

**A6**

**C#m7**

**Bm7**

1. Well, I know it's kind of late I hope I didn't  
know it's kind of strange but ev'-ry time I'm

*mp*

**E7**

**Ama<sup>7</sup>**

**A6**

**C#m7**

**Bm7**

wake you, But what I got to say can't wait I know you'd un-der-  
near you, I just run out of things to say I know you'd un-der-

**E7**

**D**

**D#dim**

**C#7**

stand. — 1,2,4. Ev'-ry time I tried to tell you the words just came out  
stand. — 3. Ev'-ry time the time was right all the words just came out

*mf*

**F#m** **D** **A** **E7** **To Coda** **D** **A** **E7**

wrong So I'll have to say I love you in a song. 2. Yeah, I  
 wrong So I'll have to say I love you in a song. 3. (Instrumental)

*mp*

**3.** **D** **A** **E7** **A** **A6** **C#m7**

song. 4. Yeah, I know it's kind of late

*mp*

**Bm7** **E7** **Ama7** **A6** **C#m7**

I hope I did - n't wake you, But there's some-thin' that I just got to say

**Bm7** **E7** **D.S. al Coda**

I know you'd un - der - stand.

**CODA** **D** **A**

song.

*rit.*

# I'LL NEVER SMILE AGAIN

Words and Music by  
RUTH LOWE

Moderately

Fm7b5

Bb7

Eb

F7

Bb7

Fm7b5

Bb7

Eb

You loved me in the past, but our

Bb7

Ebmaj7

Eb6

Fm7b5

Bb7

Eb

F7b9

romance did - n't last. You thrilled me with your kiss, dar - ling, now I prom - ise

Bb7

Eb

Ebdim7

Fm7

B7

Bb7

Eb

this: I'll nev - er smile a - gain un - til I smile at you.

*a tempo*

E<sup>b</sup>dim7

Fm7

B7

B<sup>b</sup>7E<sup>b</sup>D<sup>b</sup>

D

I'll nev - er laugh a - gain, what good would it do?

E<sup>b</sup>B7<sup>#5</sup>B<sup>b</sup>7E<sup>b</sup>A<sup>b</sup>m/C<sup>b</sup>B<sup>b</sup>7<sup>#5</sup>

For tears would fill my eyes, my heart would re - a -

E<sup>b</sup>maj7

D9

G

D7/A

G/B

F<sup>#</sup>dim7

Fm7

lize that our ro - mance is through.

B<sup>b</sup>7E<sup>b</sup>E<sup>b</sup>dim7

Fm7

B7

B<sup>b</sup>7E<sup>b</sup>

I'll nev - er love a - gain; I'm so in love with you.

*a tempo*

E $\flat$ dim7

Fm7

B7

B $\flat$ 7

I'll nev - er thrill a - gain to some - bod - y

E $\flat$ 7A $\flat$ maj7A $\flat$ 6A $\flat$ m/C $\flat$ 

new. With - in my heart I

E $\flat$ 7

Gm7

C7

Fm7

B7 $\sharp$ 5B $\flat$ 7

know I will nev - er start to smile a - gain un - til I smile at

E $\flat$ E $\flat$ dim7B $\flat$ 7E $\flat$ E $\flat$ dim7E $\flat$ 

B7/E

E $\flat$ 6

you. I'll nev - er you.

# I'LL REMEMBER APRIL

Words and Music by PAT JOHNSON,  
DON RAYE and GENE DE PAUL

Moderato

Piano introduction in G major, 4/4 time, marked *mp*. The melody consists of a series of eighth notes in the right hand and a simple bass line in the left hand.

Refrain (with expression)

Vocal and piano accompaniment for the refrain. The key signature is G major (one sharp). The tempo is Moderato. The piano part includes guitar chord diagrams above the staff.

**Chord Progression:**

- G (G major)
- G6 (G major 6th)
- Gmaj7 (G major 7th)
- G6 (G major 6th)
- Gm7 (G minor 7th)
- Gm6 (G minor 6th)
- Gm7 (G minor 7th)
- Gm6 (G minor 6th)
- Cm6 (C minor 6th)
- D7 (D dominant 7th)
- F9 (F dominant 9th)
- E9 (E dominant 9th)
- E7 (E dominant 7th)
- Am7 (A minor 7th)
- D7-9 (D dominant 7th 9th)
- Gmaj7 (G major 7th)

**Lyrics:**

This love - ly day will leng - then in to ev - 'ning, we'll sigh good -  
bye to all we've ev - er had. A - lone, where we have walked to -  
geth - er, I'll Re - mem - ber A - pril and be glad.

**Performance Notes:**

- mp* (mezzo-piano) for the piano introduction.
- mp - mf* (mezzo-piano to mezzo-forte) for the piano accompaniment.
- mf* (mezzo-forte) for the piano accompaniment during the final phrase.

G6 Cm7 F7 Bbmaj7 Bb6

I'll be con - tent you loved me once in A - pril. Your

*mp*

Cm7 F7 Bbmaj7 Bb6 Am7

lips were warm and love and Spring were new. But I'm not a - fraid of

*f*

D7 Gmaj7 G6 F#m7 B9

Au - tumn and her sor - row, for I'll Re - mem - ber A - pril and

*mf*

Emaj7 E6 Am7 D7 G G6 Gmaj7

you. The fire will dwi - n - dle in - to glow - ing

*mp*

G6 Gm7 Gm6 Gm7 Gm6

ash - es, for flames and love live such a lit - tle while. I

Cm6 D7 F9 E9 E7

won't for - get, but I won't be lone - ly, I'll Re -

Am7 D7-9 1 G G6 Gmaj7

mem - ber A - pril, and I'll smile.

G6 2 G G6 G

smile.

*p* *pp* L.H.

# IMAGINATION

179

Words by JOHNNY BURKE  
Music by JIMMY VAN HEUSEN

Moderately

Im - ag - i -

na - tion is fun - ny, It makes a cloud - y day sun - ny.

Makes a bee think of hon - ey, Just as I think of you

Im - ag - i - na - tion is cra - zy. Your whole per - spec - tive gets

**Chords:**

- System 1: Eb, Gm7-5, Fm7, Bb7, Eb, Bbm, C7, Bb, C7
- System 2: Fm, C7+5, Fm7, Bb9, Bb+, Gm7, Eb, Gdim
- System 3: Fm7, Bb7, Eb, Gm7, Fm7, Bb7, Eb, Bbm

C7 Bb C7 Fm C7+5 Fm7 Bb9 Bb+ Eb9  
 haz - y Starts you ask - ing a dai - sy, what to do — What to do? —

Bbm7 Eb9 A Ab Fm7 C D7  
 Have you ev - er felt a gen - tle touch and

Gm7 C7 Gdim Bb  
 then a kiss and then and then find it's on - ly your Im -

Cm7 F7 Bb Bb9 Bm Bb7  
 ag - i - na - tion a - gain? Oh, well, Im - ag - i -

Eb Gm7-5 Fm7 Bb7 Eb Bbm C7 Bb C7

na - tion is sil - ly You go a - round wil - ly - nil - ly.

Fm C7+5 Fm7 Fm Gm G+ G7

For ex - am - ple, I go a - round want - ing you.

C7 Fdim C7 Fm Abm Fm7 Fdim

And yet, I can't im - ag - ine that you want me

1 Eb Fm7 Bb7 2 Eb Db Eb

too. Im - ag - i - too.

# IN MY ROOM

Words and Music by BRIAN WILSON  
and GARY USHER

Moderately slow

Chord symbols: C, Am7, Dm7, G7, Bb, G, Bb, G7

Tempo: *mp*

Time signature: 12/8

Lyrics:

There's a world where I can go and  
In this world I lock out all my  
Now it's dark and I'm a lone but

tell my se - crets to, } in my  
wor - ries won't and be my a - fears }  
I won't be a - afraid.

room. \_\_\_\_\_ in my

To Coda ⊕

1 C Bb C

room. (In my room.)

2 C Bb C

room. (In my room.)

Am G

Do my dream - ing and my schem - ing.

Am G Am G C

lie a - wake and pray.

Am G

Do my cry - ing and my sigh - ing.

Dm7 G7 D.S. al Coda

laugh at yes - ter - day.

CODA C Bb C Bb C Bb

room. (In my room, in my room, in my

C Bb C Bb C

room, in my room, in my room.)

# IN THE STILL OF THE NIGHT

from ROSALIE  
from NIGHT AND DAY

Words and Music by  
COLE PORTER

Moderate Beguine Tempo



F



Mysteriously

Fm6



In The Still Of The Night,



F



As I gaze from my win - dow,

Fm6



Gm7



At the moon in its flight, My thoughts all

Gm7-5



C7



Am7      A♭maj7      Gm7      G♭7-5      C7

stray to you.

F      Fm6

In The Still Of The Night,

F      Fm      E7+5      E7

While the world is in slum - ber,

Am      Bm7      Bm7-5      E7-9

Oh, the times with - out num - ber, Dar - ling, when I

Am      E/G#      C7/G      C7

say to you:

The musical score is written for a vocal line and piano accompaniment. The key signature has one flat (B-flat). The score is divided into four systems, each with a vocal staff and a piano staff. Chords are indicated above the vocal staff, and lyrics are written below the vocal staff. The piano accompaniment consists of chords and moving lines in both the right and left hands. The lyrics are: 'stray to you.', 'In The Still Of The Night,', 'While the world is in slum - ber,', 'Oh, the times with - out num - ber, Dar - ling, when I', and 'say to you:'. The final system ends with a triplet of eighth notes in the piano right hand.

F/A F+/A Bb

"Do \_\_\_\_\_ you love me

*f*

Gm C7 Gm7 C7 Am7 Gm7 C7sus C7

As I love you? \_\_\_\_\_

F/A F+/A Bb

Are you my life to be,

*f*

Gm C7 Gm7 C7 Am7-5

My dream come true?" \_\_\_\_\_

D7 Gm

Or will this dream of mine

*mf*

Bbm6

F

fade out of sight Like the

Abdim

G7

Gm

C9

F/A

moon, grow - ing dim, on the rim

Abdim

Gm7

of the hill in the chill,

C9

F

Fm

Still Of The Night?

F

F6

pp

# IN THE WEE SMALL HOURS OF THE MORNING

Words by BOB HILLIARD  
Music by DAVID MANN

Slowly, with restraint

*mp*



When the sun is high in the af - ter - noon sky, you can



al - ways find some - thing to do. But from dusk till dawn as the



Em7 F#m7/B B7b9 Em7 A7b9 D7 G7

clock ticks on, some-thing hap-pens to you. In the

Cmaj7 C7 C6 C+ C C+

wee small hours of the morn-ing, while the whole wide world is fast a -

Dm/C G9/B Gm/Bb A7

sleep, you lie a - wake and think a - bout the { girl, / boy, } and

Am6/C B7 Em G7 Cmaj7 C7

nev - er ev - er think of count-ing sheep. When your lone - ly heart has learned its

C6 C+ Cmaj7 Gm/Bb A7 Dm7 D<sup>♯</sup>dim7  
 les - son, — you'd be { hers } if on - ly { she } would call. In the wee small hours of the  
 { his } { he }

C/E Gm/Bb A7 1 Dm7 Dm7/G G7b9 C6 G7  
 morn - ing — that's the way you miss { her } most of all. In the  
 { him }

2 Dm7 D7 D7b9 C6 F Cmaj7  
 time you miss { her } most of all. —  
 { him }

# ISN'T IT ROMANTIC?

from the Paramount Picture LOVE ME TONIGHT

Words by LORENZ HART  
Music by RICHARD RODGERS

Calmly

Ad

Adm

E♭

B♭7

The piano introduction is in 3/4 time, marked *mp* (mezzo-piano). It begins with a treble clef and a key signature of two flats (B-flat major). The melody starts on a half note G4, followed by a quarter note A4, and then a half note B-flat4. The bass line consists of a half note G3, followed by a quarter note F3, and then a half note E3. The introduction concludes with a final chord of B-flat major.

Fm7

B♭7

Ad

Adm

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment consists of a half note G3, followed by a quarter note F3, and then a half note E3. The lyrics are: "I've nev - er met you, yet nev - er / My face is glow - ing, I'm en - er -".

E7/G

G♭dim

Fm7

B♭7#5

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment consists of a half note G3, followed by a quarter note F3, and then a half note E3. The lyrics are: "doubt, dear, I can't for - get you, I've thought you / get - ic, the art of sew - ing, I found po -".

E♭maj7

A♭

B♭7

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment consists of a half note G3, followed by a quarter note F3, and then a half note E3. The lyrics are: "out, dear, I know your pro - file and I know the way you / et - ic, My nee - dle punc - tu - ates the rhy - thm of ro -".

E $\flat$ /G

C7



Fm7

B $\flat$ 7

kiss' mance! just the thing I miss on a night like  
I don't give a stitch if I don't get

E $\flat$ A $\flat$ A $\flat$ mE $\flat$ /GG $\flat$ dim7

this. If dreams are made of i - mag - i - na - tion, I'm not a -  
rich. A cus - tom tai - lor who has no cus - tom, is like a

Fm7

B $\flat$ 7 $\sharp$ 5E $\flat$ maj7

fraid of my own cre - a - tion. With all my  
sail - or, no one will trust 'em. But there is

A $\flat$ B $\flat$ 7E $\flat$ /G

Adim



heart, my heart is here for you to take. Why should I  
mag - ic in the mu - sic of my shears; I shed no



Steadily, not too fast



quake?  
tears.

I'm not a - wake.  
Lend me your ears!

Is - n't it ro - man - tic?  
Is - n't it ro - man - tic?



Mu - sic in the night, a dream that can be heard.  
Soon I will have found some girl that I a - dore.

Is - n't it ro -  
Is - n't it ro -



man - tic?  
man - tic?

Mov - ing shad - ows write the old - est mag - ic  
While I sit a - round, my love can scrub the



word.  
floor.

I  
She'll

hear the breez - es play - ing  
kiss me ev - 'ry hour.

Chords: Cm, G7#5, Cm, Eb7/Bb, Ab, C7/G

in the trees a - bove. While  
or she'll get the sack. And

Chords: Fm, Bb7, Bdim7, Cm, F9, Bbdim7, Bb7







all the world is say - ing you were meant for love. Is - n't it ro -  
when I take a show - er she can scrub my back. Is - n't it ro -

Chords: Eb, Bb7, Eb, Bb7#5

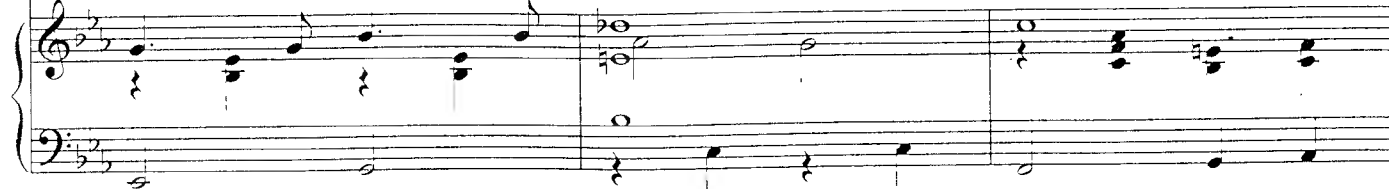
man - tic? Mere - ly to be young on such a night as  
man - tic? On a moon - light night she'll cook me on - ion




Chords: Eb, Bb7, Eb, Bb7

this? Is - n't it ro - man - tic? Ev - 'ry note that's sung is  
soup. Kid - dies are ro - man - tic. and if we don't fight, we

Eb  C7#5  C7  Fm  C7  Fm 






like a lov - er's kiss. Sweet  
 soon will have a troupe! We'll



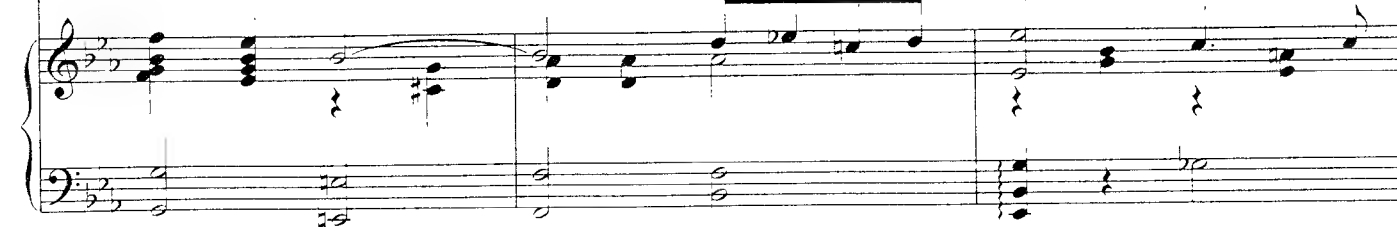
Bb7  G7  Cm  Cm/Bb  Cm/A  ADbm6 



sym - bols in the moon - light, do you mean that I will fall in  
 help the pop - u - la - tion, it's a du - ty that we owe to



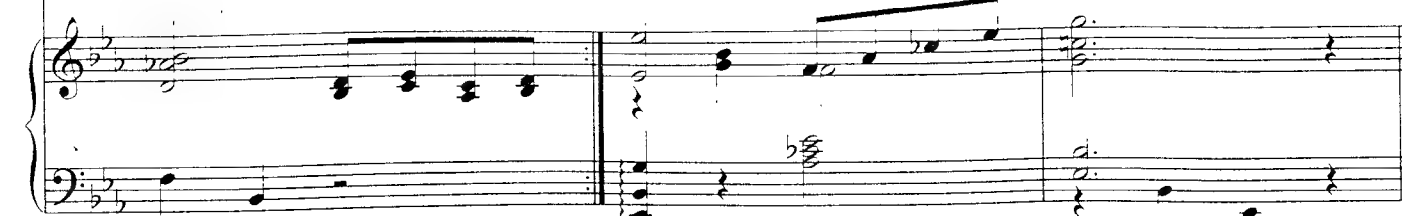
Eb/G  Edim7  Bb7  Eb  Gbdim7 

love per - chance? Is - n't it ro - mance?  
 dear old France. Is - n't it ro -



Bb7  2 Eb  ADbm6  Eb6 

Is - n't it ro - mance?



# IT MIGHT AS WELL BE SPRING

201

from STATE FAIR

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderately



The things I used to like I don't like an - y - more. I

want a lot of oth - er things I've nev - er 'had be - fore. It's just like moth - er

G/D Am7 D7 G6 G

says, I "sit a - round and mope" Pre -

C Am7b5 G/D Am7 D7

tend - ing I am won - der - ful and know - ing I'm a

G6 G G6 G G Gmaj7

dope. I'm as rest - less as a wil - low in a

*p - mf*

Refrain (*gracefully*)

G Gmaj7 Dm7 G7

wind - storm, I'm as jump - y as a pup - pet on a string. I'd

C Cdim7 G/B G/D Am7 D7

say that I had spring fe - ver, But I know it is - n't

Gmaj7 G6 G Gmaj7 G

spring. I am star - ry - eyed and vague - ly dis - con - tent - ed, Like a

Gmaj7 Dm7 G7 C Cdim7

night - in - gale with - out a song to sing. Oh, why should I have spring

G/B G/D Am7 D7 G C

fe - ver When it is - n't e - ven spring? I keep wish - ing I were

Dm7 Dm7/G Dm7 G7b5(#9) G7 C

some - where else, walk - ing down a strange new street.

F#m7 B7 Em/G A7 G D7 G D7

Hear - ing words that I have nev - er heard from a 'man! girl' I've yet to meet. I'm as

*cresc.* *mf* *p*

G Gmaj7 G Gmaj7

bus - y as a spi - der spin - ning day - dreams. I'm as gid - dy as a ba - by on a

Dm7 G7 C Cdim7 G, B G/D

swing. I have - n't seen a cro - cus or a rose - bud, or a

C6 D9 B7 E7b9 A7

rob - in on the wing, But I feel so gay in a

D9 G7 A7

mel - an - cho - ly way that it might as well be spring. It

G/D D7sus D7 G Em

might as well be spring!

C D7 G C6 G

I'm as spring!

*mf*

*mf*

Rather Fast

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**Bbm7** **Db9** **C9** **Bbm6** **C9**

you a - way, How emp - ty they have grown \_\_\_\_\_ It's A

**Gm9** **C7-9** **Fmaj9** **Cm9** **Ebm(+7)**

Blue World \_\_\_\_\_ from now on \_\_\_\_\_ It's a through world \_\_\_\_\_

**F13** **F7-9** **Bbmaj7** **Bb6**

\_\_\_\_\_ for me \_\_\_\_\_ The sea, the sky, my

**Bbm7** **Fmaj7** **Cm** **D7** **G9**

heart and I, Were all an in - di - go hue, With - out you It's A

**Gm9** **C13** **F** **Ab13** **D7** **C9** **F**

Blue, Blue World \_\_\_\_\_ It's a World \_\_\_\_\_

The musical score is written for a song, featuring a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The score is divided into four systems, each with a vocal staff and a piano staff. The lyrics are: "you a - way, How emp - ty they have grown \_\_\_\_\_ It's A", "Blue World \_\_\_\_\_ from now on \_\_\_\_\_ It's a through world \_\_\_\_\_", "\_\_\_\_\_ for me \_\_\_\_\_ The sea, the sky, my", "heart and I, Were all an in - di - go hue, With - out you It's A", and "Blue, Blue World \_\_\_\_\_ It's a World \_\_\_\_\_". The piano accompaniment includes various chords and melodic lines. The guitar chords are indicated above the vocal staff: Bbm7, Db9, C9, Bbm6, C9, Gm9, C7-9, Fmaj9, Cm9, Ebm(+7), F13, F7-9, Bbmaj7, Bb6, Bbm7, Fmaj7, Cm, D7, G9, Gm9, C13, F, Ab13, D7, C9, and F.

# I'VE GOT YOU UNDER MY SKIN

from BORN TO DANCE

Words and Music by  
COLE PORTER

Moderately

**Chords:** Bb7sus, Bb7, Eb/Bb, Bb7, Eb6/Bb, Bb7, Fm7, Bb7, Ebmaj7, Eb6, Fm7, Bb7, Ebmaj7, Eb6, Fm7.

**Tempo/Markings:** Moderately, mf, poco rit., a tempo.

**Lyrics:** I've got you un - der my skin, I've got you deep in the heart of me, so deep in my heart,

**Bb7** **Ebmaj7** **Eb6**

you're real - ly a part of me. I've

**Fm7** **Fm7/Bb** **Bb7** **Ebmaj7**

got you un - der my skin.

**Eb6** **Fm7** **Bb7**

I tried so not to give

**Ebmaj7** **Eb6** **Fm7b5**

in. I said to my - self, "This ar -

Fm7b5

Bb7

D

Ebmaj7

Eb6

fair

nev - er

will

go

so well."

But

Dm7

G7

Cdim7

C

why should I

try to

re -

sist

when, dar - ling,

I know

so well?

A7m6

A7m6/Bb

Bb7

Ebmaj7

I've got

you

un - der my

skin.

Eb6

Fm7, Eb

Bb7, Eb

I'd

sac - ri - fice an - y

thing,

come

what

might,

for the

Ebmaj7

Eb7

Fm7/Eb

sake of hav - ing you near, in spite of a warn - ing voice that

Fm7b5/Eb

Eb7

Edim7

Bb7/F

Bb7

comes in the night and re - peats and re - peats in my ear: "Don't you

Cm

A7

Bb7/Ab

Eb7/G

Fdim7

know, lit - tle fool, you nev - er can win. Use your men -

Fm7

Bb7

Eb

tal - i - ty, wake up to re - al - i - ty."

A $\flat$ A $\flat$ m6

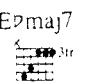
But each time I do, just the thought of you makes me

E $\flat$ /GB $\flat$ m/D $\flat$ 

stop be - fore I be - gin, 'cause I've got you

*rit.**a tempo*B $\flat$ 7 $\flat$ 9E $\flat$ 

1



2



un - der my skin. I've

*poco rall.*E $\flat$ B $\flat$ 7E $\flat$ 

8vb. ....

# I'VE GROWN ACCUSTOMED TO HER FACE

from MY FAIR LADY

Words by ALAN JAY LERNER

Music by FREDERICK LOEWE

Moderately

E $\flat$ /B $\flat$

E $\flat$ dim7/B $\flat$






B $\flat$ 9sus

The piano introduction is in 4/4 time, marked 'Moderately'. It begins with a treble clef and a key signature of one flat (B $\flat$ ). The melody starts on a half note G $\flat$  (F), followed by quarter notes A $\flat$  (G $\flat$ ), B $\flat$  (A $\flat$ ), and C $\flat$  (B $\flat$ ). The bass line consists of a half note G $\flat$  (F) and a half note C $\flat$  (B $\flat$ ). The first system includes the dynamic marking *mf* and the instruction *legato*. The second system includes *poco cresc.*. The third system includes the dynamic marking *f* and a crescendo hairpin.

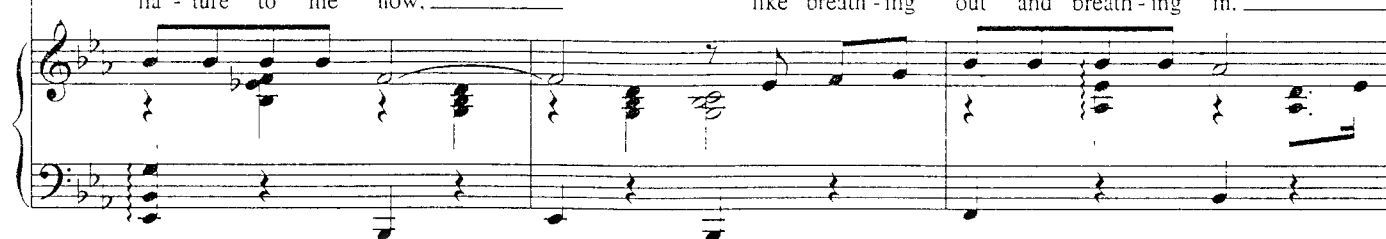
The first system of the vocal and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature remains one flat. The vocal melody begins with the lyrics 'I've grown ac - cus - tomed to her face;'. The piano accompaniment features a half note G $\flat$  (F) and a half note C $\flat$  (B $\flat$ ). The second system includes the dynamic marking *rit.* and the instruction *p*. The third system includes the instruction *a tempo*. The fourth system includes the dynamic marking *f* and a crescendo hairpin.







The second system of the vocal and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature remains one flat. The vocal melody begins with the lyrics 'makes the day be - gin.'. The piano accompaniment features a half note G $\flat$  (F) and a half note C $\flat$  (B $\flat$ ). The second system includes the dynamic marking *rit.* and the instruction *p*. The third system includes the instruction *a tempo*. The fourth system includes the dynamic marking *f* and a crescendo hairpin.

The third system of the vocal and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature remains one flat. The vocal melody begins with the lyrics 'whis - tles night and noon;'. The piano accompaniment features a half note G $\flat$  (F) and a half note C $\flat$  (B $\flat$ ). The second system includes the dynamic marking *rit.* and the instruction *p*. The third system includes the instruction *a tempo*. The fourth system includes the dynamic marking *f* and a crescendo hairpin.

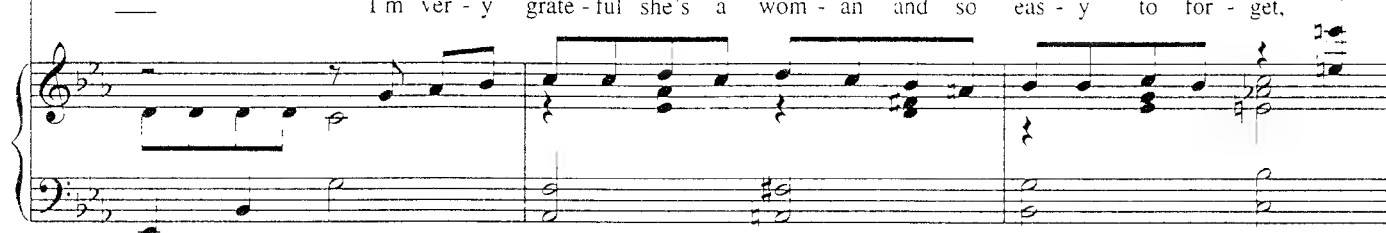












na- ture to me now, \_\_\_\_\_ like breath- ing out and breath- ing in. \_\_\_\_\_  
 na- ture to me now, \_\_\_\_\_ like breath- ing out and breath- ing in. \_\_\_\_\_



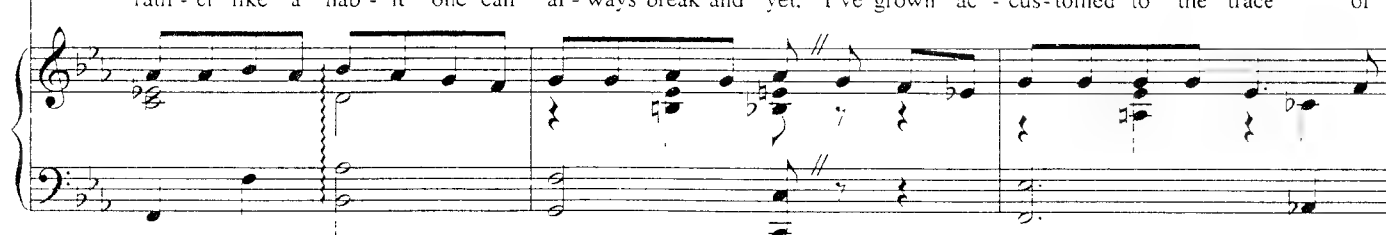











\_\_\_\_\_ I was se - rene - ly in - de - pen - dent and con - tent be - fore we met;  
 \_\_\_\_\_ I'm ver - y grate - ful she's a wom - an and so eas - y to for - get,












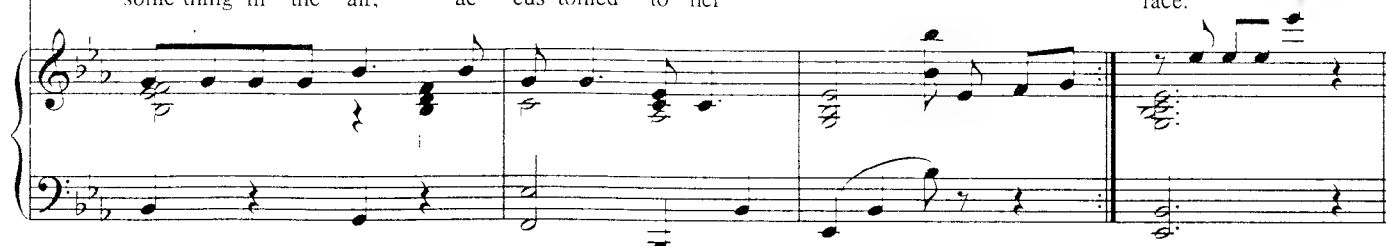
sure - ly I could al - ways be that way a - gain and yet. I've grown ac - cus - tomed to her looks, ac -  
 rath - er like a hab - it one can al - ways break and yet. I've grown ac - cus - tomed to the trace of



cus - tomed to her voice, ac - cus - tomed to her face. I've grown ac -  
 some - thing in the air, ac - cus - tomed to her face.

1  2 



# LET IT BE ME

(Je T'appartiens)

English Words by MANN CURTIS  
French Words by PIERRE DeLANOE  
Music by GILBERT BECAUD

Relaxed

*mf*

**F** **C7** **C#dim** **Dm** **Am**

I bless the day I found you, I want to stay a-round you,  
If, for each bit of glad-ness, Some-one must taste of sad-ness,

**Bb** **F** **Gm7** **C7-9** **F** **Gm7** **C7** **F**

And so I beg you, let it be me. Don't take this  
I'll bear the sor-row, let it be me. No mat-ter

**C7** **C#dim** **Dm** **Am** **Bb** **F**

heav-en from one, If you must cling to some-one, Now and for-ev-er,  
what the price is, I'll make the sac-ri-fic-es, Through each to-mor-row,

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**Gm7** **C7-9** **F** **Bb** **Am** **Bb**

let it be me. Each time we meet, love, I find com  
 let it be me. To you I'm pray - ing, Hear what I'm

**F** **Gm7** **F** **Bb** **A**

plete love, With - out your sweet love, what would life be?  
 say - ing, Please let your heart beat for me, just me.

**F** **C7** **C#dim** **Dm** **Am**

So nev - er leave me lone - ly, Tell me you'll love me on - ly,  
 And nev - er leave me lone - ly, Tell me you'll love me on - ly,

**Bb** **F** **Gm7** **C7-9** **1 F Gm7 C7** **2 F**

And that you'll al - ways let it be me.  
 And that you'll al - ways let it be me.

# LILI MARLENE

Words and Music by MACK DAVID,  
HANS LEIP and NORBERT SCHULTZ

Slowly

Piano introduction in 4/4 time, marked *mf*. The melody is in the right hand, starting with a half note C4, followed by a quarter note B3, and then a half note A3. The bass line is in the left hand, starting with a half note C3, followed by a quarter note B2, and then a half note A2. The piece is in the key of C major.

Vocal and piano accompaniment for the first verse. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked *mp-mf*. The key signature is C major. The time signature is 4/4. The lyrics are in English and German.

Un - der - neath the lan - tern by the bar - rack gate, Dar - ling I re - mem - ber the  
Time would come for roll call, time for us to part, Dar - ling I'd ca - ress you and  
Vor der Ka - ser - ne vor dem grossen Tor stand ei - ne La - ter - ne und  
Uns' - re bei - den Schatten sah'n wie ei - ner aus; dass wir so lieb was hat - ten

Vocal and piano accompaniment for the second verse. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked *mp-mf*. The key signature is C major. The time signature is 4/4. The lyrics are in English and German.

way you used to wait; Twas there that you whis - pered ten - der - ly That  
press you to my heart; And there 'neath that far off lan - tern light That  
steht sie noch da - ror, So woll'n wir da uns wie - der - der - der - der  
sah man gleich da - raus. Und al - le Leu - te soll'n es sehn, bei  
wenn

Dm7 G7 C Dm7 G7 C Cmaj7 C#dim  
 you ov'd me, You'd al - ways be } My Lil - li of the lamp - light, My  
 hold you tight, We'd kiss "Good - night," wie einst Li - li Mar - leen, wie  
 der La - ter - ne woll'n wir steh'n  
 wir bei der La - ter - ne steh'n

Dm7 G7 C C#dim Dm7 G7 C  
 own Lil - li Mar - leen.  
 einst Li - li Mar - leen.

C Dm7 G7  
 Or - ders came for sail - ing some - where o - ver there, All con - fined to bar - racks was  
 Rest - ing in A bill - et just be - hind the line, E - ven tho' we're part - ed your  
 Schon rief der Po - sten: sie bla - sen Za - pfen sheich; es kann drei Ta - ge ko - sten! Ka - me  
 Dei - ne Schrit - te kennt sie, dei - nen zie - ren Gang, al - le A - bend brennt sie  
 Aus dem stil - lin Rau - me, aus der Er - de Grund hebt mich wie im Trau - me

*mf-f*

C

C7

F

C

Dm7

G7

more than I could bear; You knew you were wait - ing in the street, I heard your feet, But  
lips are close to mine; You wait where that lan - tern soft - ly gleams, Your sweet face seems To  
rad ich komm'ja gleich. Da sag - ten wir auf Wie - der - sehn. Wie ger - ne wollt ich  
mich ver - gass sie lang. Und soll - te mir ein Leids ge - scheh'n, wer wird bei der La -  
dein ver - lieb - ter Mund. Wenn sich die spae - ten Ne - bel dreh'n, werd ich bei der La -

C

Dm7

G7

C

Cmaj7

C#dim

Dm7

G7

C

C#dim

could not meet } My Lil - li of the lamp - light, My own Lil - li Mar - lene.  
haunt my dreams, } mit dir geh'n, mit dir, Li - li Mar - leen,  
mit dir geh'n, mit dir, Li - li Mar - leen,  
ter - ne steh'n mit dir, Li - li Mar - leen,  
ter - ne steh'n wie einst Li - li Mar - leen,  
wie einst Li - li Mar - leen.

1.2, (&3)  
Dm7

G7

C

Last time  
Dm7

G7

C

rall.

# LITTLE GIRL BLUE

from JUMBO

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately



Piano introduction in F major, 4/4 time. The piece begins with a mezzo-forte (mf) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass accompaniment. The tempo is marked 'Moderately'.



Vocal and piano accompaniment for the first line of lyrics: "Sit there and count your fingers." The vocal line is in F major, with a mezzo-forte (mf) dynamic. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Moderately'.



Vocal and piano accompaniment for the second line of lyrics: "what can you do? Old girl, you're". The vocal line is in F major, with a mezzo-forte (mf) dynamic. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Moderately'.

Gm7b5 F/C D7 G7

through. Sit there and count your lit - tle

C7sus C7 F Bb

fin - gers, Un - luck - y lit - tle girl blue.

*mf*

F C7 F Bbmaj7 C9

Sit there and count the rain - drops

*p*

F F7b9 Bb

fall - ing on you. It's time you

Gm7b5

F/C

D7

G7

knew, all you can count on is the

C7sus

C7

F

Bb

rain - drops That fall on lit - tle girl blue.

F

Abdim7

C7

No use, old girl, you may as well sur -

F6

A7sus

A7

ren - der, Your hope is get - ting slen - der, Why

Chords: Dm, D7<sup>#5</sup>, G7, Bbm/Db

won't some - bod - y send a ten - der

Chords: F/C, A7<sup>#5</sup>, Bbmaj7, C7, F

Blue boy to cheer a lit - tle girl blue?

*p*

Chords: C7, F (2, 3)

blue? \_\_\_\_\_

*f*

Fine

Trio Chords: F, Gm7, C7

When I was ver - y young the world was

*p*

F6



young - er than I. As

C7



F6



mer - ry as a car - ou sel.

Gm7



C7



The cir - cus tent was strung with ev - 'ry

F6




C7

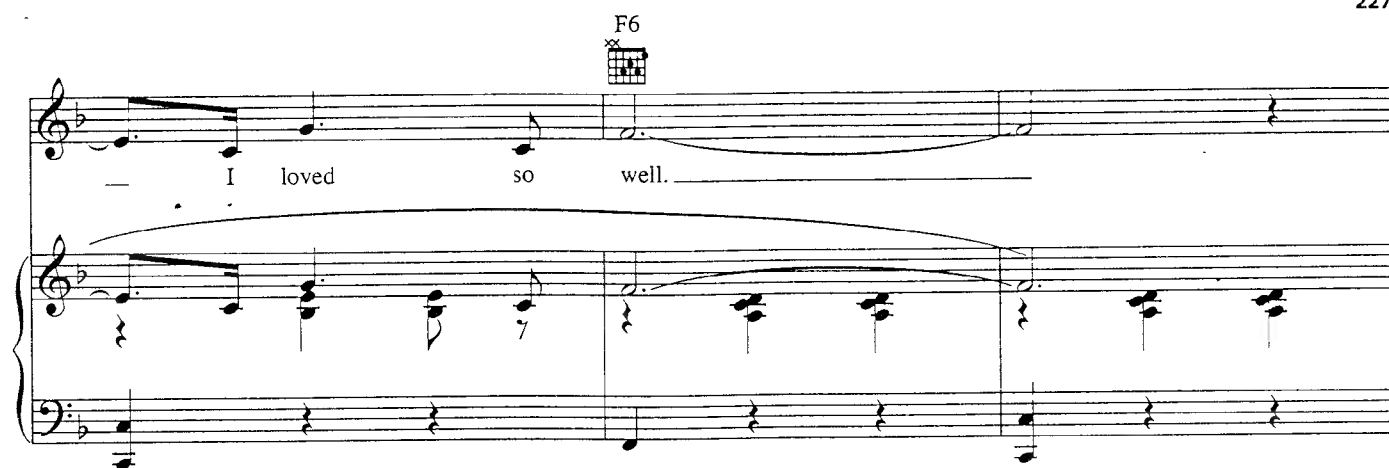


star in the sky A - bove the ring


F6



I loved so well.

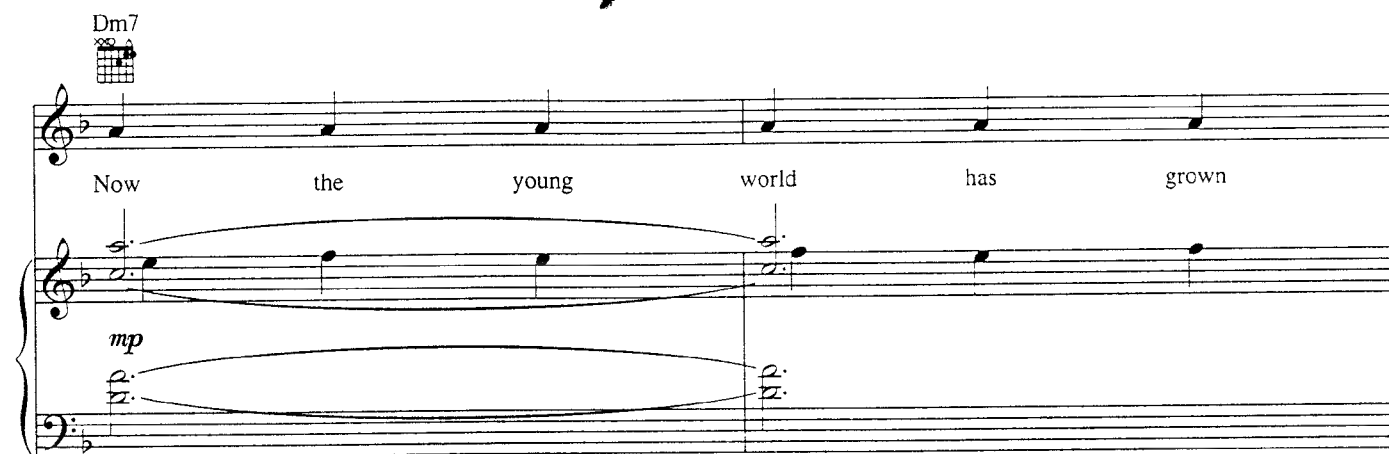


Dm7



Now the young world has grown

*mp*



Gm7



old, \_\_\_\_\_


F/C



Gone are the

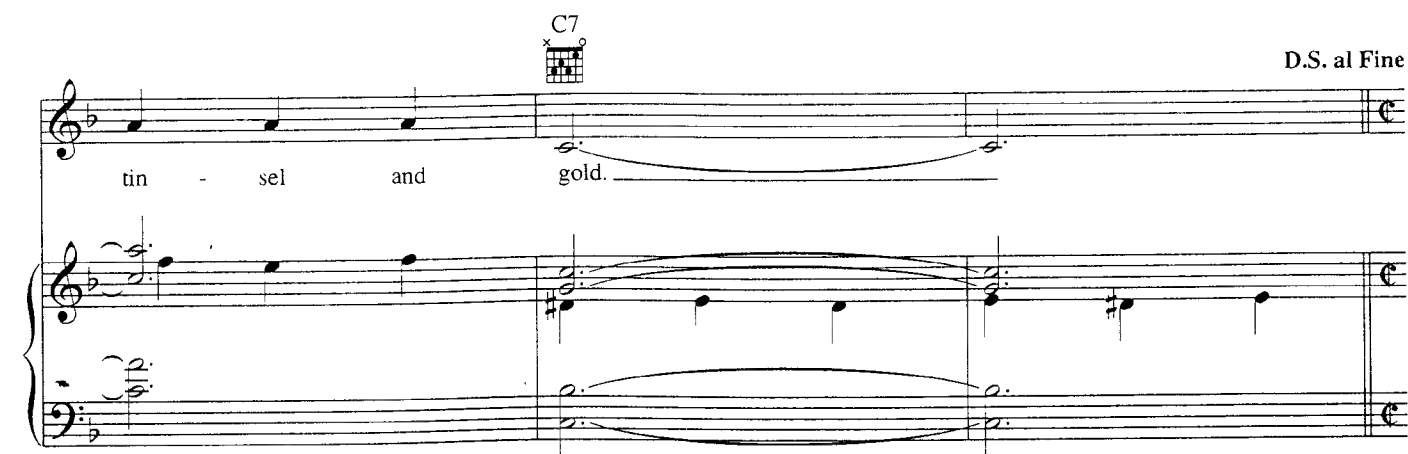


C7



tin - sel and gold. \_\_\_\_\_

D.S. al Fine



# LOLLIPOPS AND ROSES

219

Words and Music by  
TONY VELONA






With movement

**System 1:** Chords: F, Gm7, F, Gm7, C7/G. Lyrics: Tell her you care, One day she'll smile,





**System 2:** Chords: Gm7, C7, Am7, Dm. Lyrics: each time you speak, next day she'll cry,

**System 3:** Chords: Adim, Gm7, Am7, D7. Lyrics: Make it her birth-day each day of the week, min-ute to min-ute you'll nev-er know why.






**System 4:** Chords: Gm7, C7b9, Fmaj7, Bbm6/G, F/A. Lyrics: Bring her nice things, Coax her, pet her, sug-ar and bet-ter yet, spice things, get her, ros-es and ros-es and





lol - li - pops and lol - li - pops and ros - es.  
 lol - li - pops and lol - li - pops and ros - es. We try \_\_\_\_\_

\_\_\_\_\_ act - ing grown up. \_\_\_\_\_ but \_\_\_\_\_ as a

rule \_\_\_\_\_ we're all \_\_\_\_\_ lit - tle chil - dren \_\_\_\_\_

\_\_\_\_\_ fresh from school. So

Gm7 C7 Am7 Dm Adim7

car - ry her books. That's how it starts. Four - teen or

Gm7 Am7 D7 Gm7 C7b9

for - ty they're kids in their hearts. Keep them han - dy,

Fmaj7 Bbm6/G F/A Gm7 F/A

flow - ers and can - dy, ros - es and lol - li - pops and lol - li - pops —

D7#9 Gm7 C7 F F6

— and ros - es. —

# LONGER

Words and Music by  
DAN FOGELBERG

## Moderate Ballad

Chord diagrams: C, Dm7, Cmaj7/E, F, C, Dm7, Cmaj7/E, F, C, Dm7, Cmaj7/E, F, Eb, G7/D, C, F/C, G, C, Dm7, Cmaj7/E, F, C, Dm7, Cmaj7/E, F, C, Dm7.

*mp*

Long - er than — there've been fish - es in the o - cean,  
 Strong - er than — an - y moun - tain ca - the - dral,  
 Through the years — as the fi - re starts to mel-low.

high - er than — an - y bird ev - er flew, — Long - er than — there've been  
 tru - er than — an - y tree ev - er grew, — Deep - er than — an - y  
 burn - ing lines — in the book of our lives. — Thoughtne bind - ing cracks — and the pag -

Cmaj7/E      F      Eb      G7/D      1 C      F/C      G

To Coda

stars up in the heav-ens, — I've been in love — with you. —  
 for - est pri - me - val. — I am in love — with you. —  
 — es start to yel - low, — I'll be in love — with you. —

2 C      Bb(add9)/F      F      Ab(add9)/Eb      Eb

I'll ——— bring      fi - re in — the win - ters: —

Bb(add9)/F      F      Ab(add9)/Eb      Eb      Bb(add9)/F      F

you'll ——— send      show-ers in — the springs. —      We'll ——— fly

Ab(add9)/Eb      Eb      G7sus/C      G7/B      Gm7/Bb      G7/B

D.S. al Coda

through the falls and sum-mers with love ——— on our — wings.

CODA

C C/D E<sup>b</sup> G7/D C

I'll be in love \_ with you. \_

B<sup>b</sup>(add9)/F F A<sup>b</sup>(add9)/E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>(add9)/F F

A<sup>b</sup>(add9)/E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>(add9)/F F A<sup>b</sup>(add9)/E<sup>b</sup> E<sup>b</sup>

G7sus/C G7/B Gm7/B<sup>b</sup> G7/B C Dm7

Long - er than \_ there've been

Cmaj7/E F C Dm7 Cmaj7/E F

fish - es in the o - cean, high - er than an - y bird ev - er flew.

C Dm7 Cmaj7/E F

Long - er than there've been stars up in the heav - ens.

E♭ G7/D C C/D E♭ G7/D

I've been in love with you. I am in love with you.

C C/D E♭ G7/D C

# LOOK TO THE RAINBOW

from FINIAN'S RAINBOW

Words by E.Y. HARBURG

Music by BURTON LANE

Moderately

Ed



Cm



Fm7



*mp*

Bb7



Eb



*poco rit.* *a tempo*

On the day I was born, said my fa - ther, said  
sump - tu - ous gift to be - queath to a  
bun - dled me heart and I roamed the world

he, "I've an el - e - gant leg - a - cy  
child; oh, the lure of that song - a - cy  
free, to the east with the lark, kept her  
the

Ab



Bb



Bb7 D



wait - in' for ye. 'Tis a rhyme for your  
feet run - nin' wild. For you nev - er grow  
west with the sea. And I searched all the

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lips — and a song for your heart, — to sing it when —  
 old — and you nev — er stand still — with whip — poor — will —  
 earth — and I scanned all the skies, — but I found it at

Bb7

ev — er the world falls a — part. }  
 sing — in' the be — yond the next hill: } "Look,  
 last in my own true love's eyes. }

Ab/Eb Eb

look, look to the rain — bow. Fol — low it

Cm Fm7 Bb7 Ebmaj7 Eb6 Fm7 Bb7

o — ver the hill — and stream. Look,

Eb Ab Am7b5 Bb7 Eb

Chord diagrams: Cm (3fr), Fm7, Bb7, Ebmaj7 (3fr), Eb6, Ab (4fr).

look, look to the rain - bow. Fol - low the

Chord diagrams: Bb7, Eb (1. 2, 3fr), Eb (3, 3fr).

fei - low who fol - lows a dream." 'Twas a  
So I dream."

Chord diagrams: Ab (4fr), Eb/Bb, Fm7, Bb7, Eb (3fr).

Fol - low the fel - low, fol - low the fel - low,

Chord diagrams: Ab (4fr), Bb7, Eb (3fr).

fol - low the fel - low who fol - lows a dream.

*pp*

# LOVE, LOOK AWAY

from FLOWER DRUM SONG

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

*Lento*

C G7sus

I have wished be - fore. I will wish no

*mp*

*Moderato espressivo*

**Refrain**

G7 Cmaj7 F6

more. Love, look a - way! Love, look a - way from

*p*

C(add9) C Bdim E7b9 Am F6 Dm7

me. Fly, when you pass my door, Fly and get lost at

*p*

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









sea. Call it a day. Love, let us say we're












through. No good are you for me, No good am I for








you. Want - ing you so, I try too much.

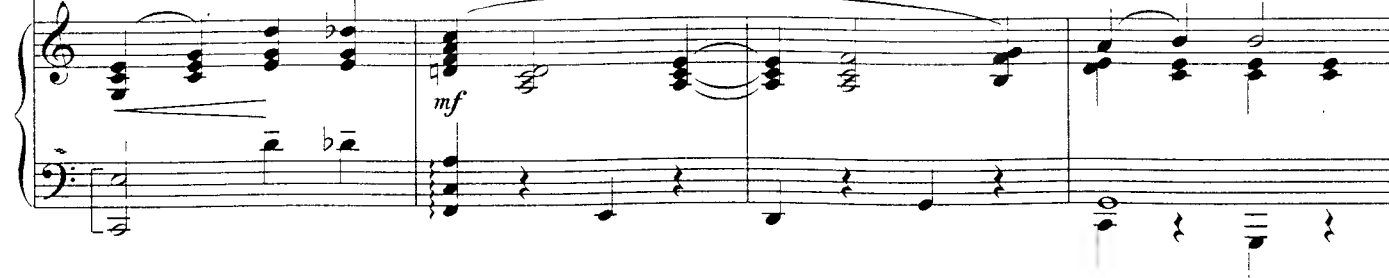
*mf*  
*espressivo*



— Af - ter you go, I cry too much.

*mf*



G7 Cmaj7

Love, look a - way.

*p*

F6 C(add9) C Bdim7 E7b9

Lone - ly though I may be, Leave me and set me

*cresc.*

Am Dm7b5 Cmaj7/G Dm7 G7

free. Look a - way, look a - way, look a - way from

*f molto espr.*

1 C F G7 2 C Fmaj7 Dm7 C

me. me.

*mp* *rall.* *mp* *p*

*Ped.* \*

# LOVING YOU

Words and Music by JERRY LEIBER  
and MIKE STOLLER

Moderately slow (♩ = ♩)



I will spend my whole life through-  
If I'm seen with some - one new, —

lov - ing you, —      lov - ing you, —      Win - ter, sum - mer,  
don't be blue, —      don't be blue, —      I'll be faith - ful,

spring - time, too, —      lov - ing you, —      lov - ing you, —  
I'll be true, —      al - ways true, —      true to you, —

B $\flat$  B $\flat$ maj9 B $\flat$ 6 B $\flat$ maj9 B $\flat$ m B $\flat$ m6 F E $\flat$

Makes no dif - frence where I go or and what I know  
There is on - ly one for me, and you know

D7 D13 E $\circ$ 7 D7/F $\sharp$  G7

do. who. } You know that I'll al - ways be\_\_\_

1. C7 G7 C7 C13 5tr. D $\circ$ 7 C7/E

lov - ing you.

2. C7 F

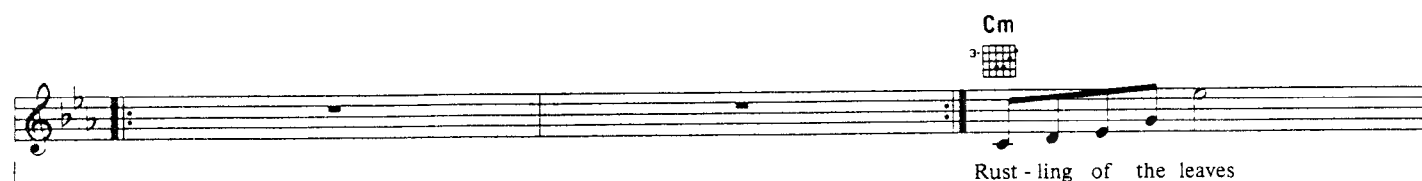
lov - ing you.\_\_\_\_

\*Even eighth notes.

# LULLABY OF THE LEAVES

Words by JOE YOUNG  
Music by BERNICE PETKERE

Moderato



Cm

Rust - ling of the leaves



Fm

Cm

G7

Ab7

G7

Cm

used to be my lul - la - by,

In the sun-ny south



Fm Cm G7 Cm

when I was a tot so high, And now that I have

Fm G7 Cm Ab7 G7

grown And find my-self a - lone.

Cm G7 C7

Crad - le me where south - ern skies can watch me with a

Fm Dm7 G7 Dm7 G7

mil - lion eyes, Oh sing me to sleep, Lul - la - by Of The

Cm Ab7 G7 Cm G7

Leaves. Cov - er me with hea - ven's blue

C7 Fm Dm7 G7 Dm7 G7

let me dream a dream or two, Oh sing me to sleep, Lul - la - by Of The

Cm Fm Cm Fm

Leaves. I'm breez-ing a - long, a - long with the breeze, I'm

C

hear-ing a song, a song thru the trees, Ooh ooh ooh ooh ooh ooh. That

**Fm** **C** **C#dim**

pine mel-o-dy car-ess-ing the shore fa - mil-i-ar to me, I've heard it be-fore ooh ooh ooh ooh.

**G** **Ebdim** **Ab7** **G7** **Cm** **G7** **C7**

— That's south - land, don't I feel it in my soul, and don't I know I've

**Fm** **Dm7** **G7** **Dm7** **G7**

reached my goal, Oh sing me to sleep, Lul - la - by Of The

**1** **Cm** **Ab7** **G7** **2** **C** **F7** **C**

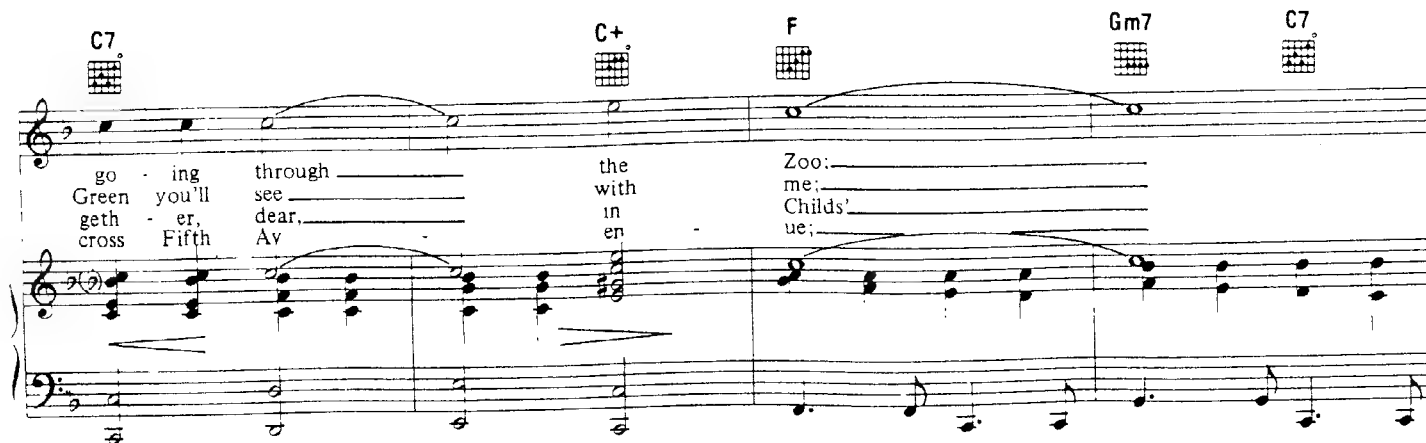
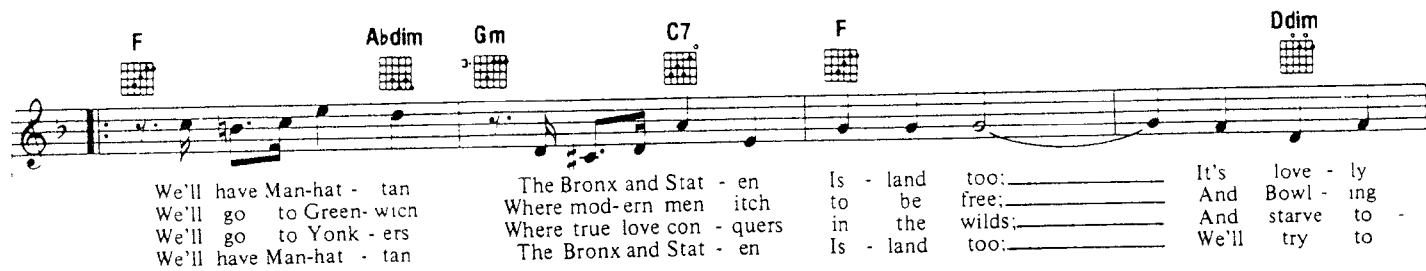
Leaves. Leaves.

# MANHATTAN

from the Broadway Musical THE GARRICK GAITIES

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately



F Abdim Gm C7 C#dim Dm

It's ver - y fan - cy On old De - lan - cey Street, you know: \_\_\_\_\_  
 We'll bathe at Bright - on The fist you'll fright - en When you're in; \_\_\_\_\_  
 We'll go to Cone - y And eat bo - log - ny on Park a roll; \_\_\_\_\_  
 As black as on - yx We'll find the Bron - nix Park Ex - press; \_\_\_\_\_

A Fm/Ab G7 Gm7 C7

\_\_\_\_\_ The sub - way charms us so, \_\_\_\_\_ When balm - y breez - es blow  
 \_\_\_\_\_ Your bath - ing suit so thin \_\_\_\_\_ Will make the shell - fish grin  
 \_\_\_\_\_ In Cen - tral Park, we'll stroll \_\_\_\_\_ Where our first kiss we stole,  
 \_\_\_\_\_ Our Flat - bush flat, I guess \_\_\_\_\_ Will be a great suc - cess.

F D7 Gm C7

to and fro; And tell me what street com-pares with Mott Street  
 Fin to fin; I'd like to take a sail on Ja - mai - ca  
 Soul to soul; And for some high fare We'll go to "My Fair  
 More or less; A short va - ca - tion On In - spir - a - tion

F Fdim C7

in Ju - ly, \_\_\_\_\_ Sweet push carts gent - ly glid -  
 Bay with you; \_\_\_\_\_ And fair Can - ar - sies Lakes  
 La dy", say, \_\_\_\_\_ We'll hope to the see it close  
 Point we'll spend \_\_\_\_\_ And in the sta - tion house

Cm/Eb

D7

ing we'll some we'll

by: view day end

The great big  
The cit - y's  
The cit - y's  
But Civ - ic

Gm7

Bbm

F

cit - y's a wond - 'rous toy Just made for a girl and  
bus - tle can - not des - troy The dreams of a girl and  
clam - or can nev - er spoil The dreams of a boy and  
Vir - tue can not des - troy The dreams of a girl and

G7

F

Abdim

G7

C7

boy  
boy  
goil  
boy

We'll turn Man - hat - tan  
We'll turn Man - hat - tan  
We'll turn Man - hat - tan  
We'll turn Man - hat - tan

In - to an isle of  
In - to an isle of  
In - to an isle of  
In - to an isle of

1

F

Abdim

Gm7

C7

2,3,4

F

Bb

F

joy.

joy.  
joy.  
joy.

# MEMORIES OF YOU

from THE BENNY GOODMAN STORY

Moderately slow

Lyric by ANDY RAZAF  
Music by EUBIE BLAKE

The musical score is written for piano and voice. It begins with a piano introduction in E-flat major, marked 'mp' (mezzo-piano). The tempo is 'Moderately slow'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a flowing arpeggiated accompaniment. The vocal melody is written in a single staff with lyrics underneath. The lyrics are: 'Waking skies at sun-rise ev-ry sun-set, too. Seems to be bring-ing me mem-o-ries of you. Here and there, ev-ry-where scenes that we once knew'. The score includes several measures of piano accompaniment without lyrics, and a 'ped.' (pedal) marking at the end of the first and third vocal phrases. Chord symbols are provided above the vocal staff for each measure.

Chord symbols: Eb, Edim, Fm7, F#dim, Eb, Cm7, F7, Eb, Cm7, Gm7, C9, F7, Bb9, Eb, Fm7, Bb9, Eb, Edim, Fm7, F#dim, Eb, Cm7, F7, Eb, Edim, Fm7, F#dim, Eb, Cm7, F7.

Lyrics: Waking skies at sun-rise ev-ry sun-set, too. Seems to be bring-ing me mem-o-ries of you. Here and there, ev-ry-where scenes that we once knew

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Eb Cm7 Gm7 C9 F7 Bb9 Eb G7  
 And they all just re - call mem - o - nes of you.

Cm Fm Cm F9  
 How I wish I could for - get those hap - py yes - ter - years

Eb F9 Gm F#m *ped* Fm Bb7 D7  
 that have left a ro - sa - ry of tears

Eb Edim *ped.* Fm7 F#dim Eb Cm7 F7  
 Your face beams in my dreams spite of all I do

Eb Cm7 Gm7 C9 F7 Bb9 Eb6 Ab6 Db9 *ped* Ebmaj7  
 Ev - 'ry - thing seems to bring mem - o - ries of you.

*slowing*

*rit*

# MEMORY

from CATS

247

Music by ANDREW LLOYD WEBBER  
Text by TREVOR NUNN after T.S. ELIOT

Freely

Bb



GRIZABELLA:

Gm



Mid - night. \_\_\_\_\_ Not a sound from the pave - ment. \_\_\_\_\_ Has the moon lost her  
Mem - ory \_\_\_\_\_ all a - lone in the moon - light \_\_\_\_\_ I can smile at the

Eb



Dm



mem - ory? \_\_\_\_\_ She is smil - ing a - lone. \_\_\_\_\_ In the  
old days, \_\_\_\_\_ I was beau - ti - ful then. \_\_\_\_\_ I re -



lamp - light the with-ered leaves col - lect at my feet \_\_\_\_\_ and the  
mem - ber the time I knew what hap - pi - ness was, \_\_\_\_\_ let the

1

F Eb/F Bb

wind \_\_\_\_\_ be - gins to moan.

2

F Eb/F Bb

mem - ory live a - gain.



Ev - 'ry street lamp seems to beat \_\_\_\_\_ a

fa - tal - is - tic warn - ing.

Chords: Dm, Bbmaj7, C, F, Fmaj7

Some - one mut - ters — and a street lamp gut - ters — and

Chords: Dm, Gm7, C7, Fmaj7

soon it will be morn - ing.

Chords: Dm, Dm/G, G7, C

*poco rit.*

Day - light. — I must wait for the sun - rise. — I must think of a



Chords: Bb, Gm

*a tempo*

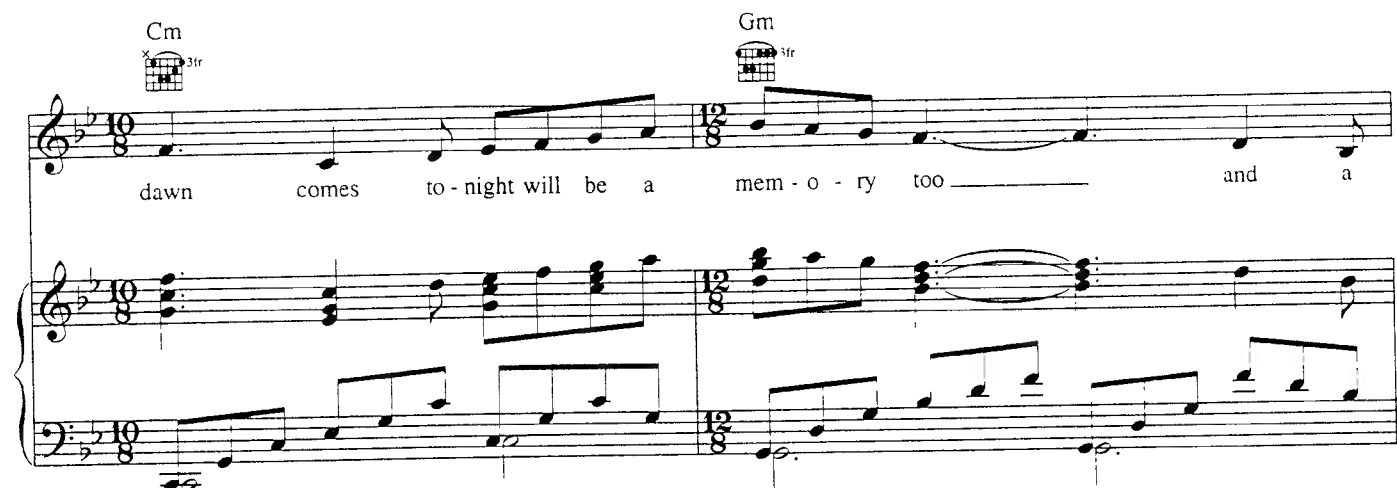
**E $\flat$**   3fr **Dm** 

new life \_\_\_\_\_ and I must-n't give in. \_\_\_\_\_ When the



**Cm**  3fr **Gm**  3fr



dawn comes to - night will be a mem - o - ry too \_\_\_\_\_ and a

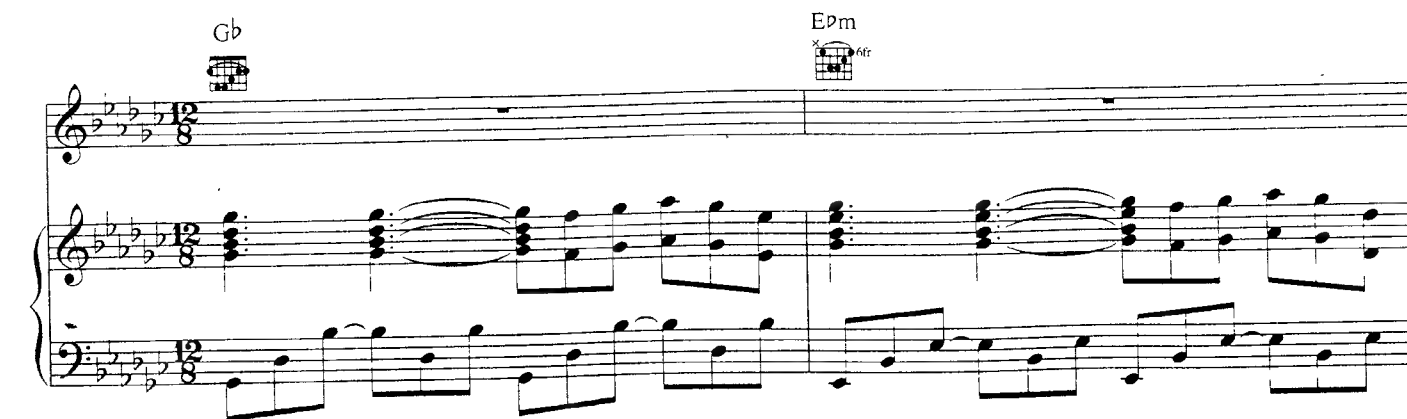


**F**  **E $\flat$ /F**  **B $\flat$**  

new day \_\_\_\_\_ will be - gin.



**G $\flat$**   **E $\flat$ m**  6fr



Chord diagrams:  $C\flat$  and  $B\flat m$ .

Chord diagrams:  $A\flat m7$  and  $E\flat m$ .

Chord diagrams:  $D\flat$ ,  $C\flat/D\flat$ , and  $G\flat$ .

Chord diagrams:  $B\flat m$ ,  $B\flat m/C\flat$ ,  $A\flat m/C\flat$ ,  $B\flat m$ ,  $B\flat m/C\flat$ ,  $A\flat m/C\flat$ ,  $B\flat m$ ,  $G\flat$ , and  $A\flat 7$ .

Burnt out ends of smo - ky days, — the stale cold smell — of



morn - ing. \_\_\_\_\_

The street lamp dies, an - oth - er



night is o - ver, \_\_\_\_\_ an - oth - er day is



dawn - ing.

Touch me. \_\_\_\_\_ It's so eas - y to

*poco rit.*

*a tempo*



leave me \_\_\_\_\_ all a - lone with the mem - ory \_\_\_\_\_ of my days in the

*rall.*

Fm Eb7sus Ebm

sun. If you touch me you'll un - der - stand what

*a tempo*

Bbm Ab Gb/Ab

hap - pi - ness is. Look a new day has be -

*rall.*

Db

gun.

*a tempo - slightly slower*

# MIDNIGHT BLUE

Words and Music by CAROL BAYER SAGER  
and MELISSA MANCHESTER

Moderately

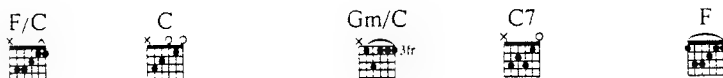


*mf*

Musical notation for the first system of the song, featuring a piano introduction with a melody in the right hand and accompaniment in the left hand.

What - ev - er it is, — it - 'll keep — till the morn - ing.  
all of the times — you told — me you need me,

Musical notation for the second system, continuing the melody and accompaniment.



Have - n't we both — got bet - ter things — to do?  
need - ing me now — is some - thing I — could use.

Mid - night blue. —  
Mid - night blue. —

Musical notation for the third system, continuing the melody and accompaniment.



E - ven though sim - ple things — be - come rough,  
Would - n't you give — your hand to a friend?

Musical notation for the fourth system, concluding the song with a final chord.

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Am Dm/G C

have-n't we had e - nough? } And I think we can make it

May-be it's not the end. }

Em Am

— one more time — if we try. —

F C Dm/G 1 G7

One more time for all the old times. For

2 G7 N.C. C F/C C

— Mid-night blue. —

6m7 C7 F

I think we can make — it. —

C G

I think we can make — it. — Would - n't you give — your heart —

F Am Dm/G

— to a friend? Think of me as — your friend. — And I think we can make —

C Em

— it — one more time — if we try. —

Am F C

One more time for all — of the

Dm/G G7 C

old, old, — old — times. —

Em

— One more time. — I think we can make —

Repeat and Fade C

— it. — One more time. — it. —

Optional Ending C

# MONA LISA

from the Paramount Picture CAPTAIN CAREY, U.S.A.

Words and Music by JAY LIVINGSTON  
and RAY EVANS

Slowly

Bb

C9

F7

Bb

In a vil - la in a lit - tle old I - tal - ian town

F7

Bb

Gm

F#dim

Gm

lives a girl whose beau - ty shames the rose. Man - y yearn to love her but their

Gm7

Em7b5

Edim7

Bb/F

F7

Bb7

hopes all tum - ble down What does she want? No one knows! Mo - na

E $\flat$ 

Li - sa, Mo - na Li - sa men have named you. You're so

Fm7

B $\flat$ 

Fm





like the la - dy with the mys - tic smile. Is it on - ly 'cause you're lone - ly — they have





B $\flat$ 7E $\flat$ 

blamed you for that Mo - na Li - sa strange - ness — in your smile? Do you


smile to tempt a lov - er, — Mo - na Li - sa, — or is




this your way to hide a bro - ken heart? Man - y dreams have been brought to your

door step. They just lie there, and they die there. Are you




warm, are you real, Mo - na Li - sa, or just a

cold and lone - ly, love - ly work of art? Mo - na art?

# MOON RIVER

from the Paramount Picture BREAKFAST AT TIFFANY'S

Words by JOHNNY MERCER  
Music by HENRY MANCINI

Slowly

The musical score for "Moon River" is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked "Slowly".

**System 1:** The vocal line begins with a whole note chord of C major. The piano accompaniment starts with a half note chord of C major in the right hand and a half note chord of C major in the left hand. The lyrics "Moon" are written below the vocal line.

**System 2:** The vocal line features a series of eighth and quarter notes. The piano accompaniment provides a steady eighth-note bass line. The lyrics "Riv - er, wid - er than a mile: I'm cross - in' you in" are written below the vocal line. Chord symbols above the vocal line include Am, F, C/E, and F.

**System 3:** The vocal line continues with a series of eighth and quarter notes. The piano accompaniment provides a steady eighth-note bass line. The lyrics "style some day. Old dream" are written below the vocal line. Chord symbols above the vocal line include C/E, Bm7b5, E7, and Am.

164

G7/G F Bb9#11 Am Am7/G

make - er, you heart - break - er, wher - ev - er you're

F#m7b5 B7 Em7 A7 Dm7 G9 C

go - in', — I'm go - in' — your way. Two

Am F C/E F

drift - ers, off to see the world. There's such a lot of

C/E Bm7b5 E7 Am

world to see. — We're af -

Am/G F#m7b5 F13 C/E

ter the same rain - bow's end.

F C/E F C/E

wait - in' 'round the bend, my Huck - le - ber - ry friend,

Am Dm7 G9 C

Moon Riv - er and me.

2 Abmaj7 Dbmaj7 C

me.

rall.

# MOONLIGHT IN VERMONT

Words and Music by JOHN BLACKBURN  
and KARL SUESSDORF

Moderately

*mf*

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

**Ebmaj7** **Cm7** **Fm7** **E7(#9)** **Ebmaj7** **Cm7** **Db9**

The first line of the song features a vocal melody on a treble staff and piano accompaniment on a bass staff. The lyrics are: "Pen - nies in a stream, fall - ing leaves, a sy - ca - more." The piano part provides a harmonic accompaniment with chords indicated above the staff.

The piano accompaniment for the first line of lyrics, continuing from the introduction. It features a steady eighth-note bass line and chords in the right hand.

**Fm** **Bb7** **Eb** **Ebmaj7** **Cm7** **Fm7** **E7(#9)**

The second line of the song features a vocal melody on a treble staff and piano accompaniment on a bass staff. The lyrics are: "Moon - light In Ver - mont. I - cy fin - ger - waves,". The piano part provides a harmonic accompaniment with chords indicated above the staff.

The piano accompaniment for the second line of lyrics, continuing from the previous section. It features a steady eighth-note bass line and chords in the right hand.

**Ebmaj7** **Cm7** **Db9** **Fm** **Bb7**

The third line of the song features a vocal melody on a treble staff and piano accompaniment on a bass staff. The lyrics are: "ski trails on a moun - tain - side, snow - light in Ver - mont." The piano part provides a harmonic accompaniment with chords indicated above the staff.

The piano accompaniment for the third line of lyrics, continuing from the previous section. It features a steady eighth-note bass line and chords in the right hand.

Am7 D7+5 Gmaj7 G6 Am7 Ab9-5

Tel - e - graph ca - bles, they sing down the high - way and tra - vel each bend \_ in the

Gmaj7 G6 Bbm7 Eb7 Abmaj7 Ab6

road, Peo - ple who meet \_ in this ro - man - tic set - ting are

Bb7 Eb9 Ab Bb7+5 Eb Ebmaj7 Fm7 E7(#9)

so hyp - no - tized \_ by the love - ly ev' - ning sum - mer breeze,

Eb Cm Db9 Fm Bb7 Eb

warb - ling of a mea - dow - lark, Moon - light In Ver - mont,

F9 E9 1 Eb Bb7 2 Eb

You and I and Moon - light in Ver - mont mont.

# MORE

(Ti Guarderò Nel Cuore)  
from the film MONDO CANE

Music by NINO OLIVIERO and RIZ ORTOLANI  
Italian Lyrics by MARCELLO CIORCIOLINI  
English Lyrics by NORMAN NEWELL

Moderately

Gmaj9

Em9

Am9

The piano introduction consists of three measures. The first measure features a G major 9th chord (Gmaj9) in the right hand and a G2 bass note in the left hand. The second measure features an E minor 9th chord (Em9) in the right hand and an E2 bass note in the left hand. The third measure features an A minor 9th chord (Am9) in the right hand and an A2 bass note in the left hand. The melody in the right hand is composed of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment.

D9sus

D7b9

Gmaj7

G6

Em7

Am7

The first line of the song features a vocal melody and piano accompaniment. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "More than the great - est love the world has Se tu mi guar - di in fon - do al cuor, ve -". The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

D9

D7b9

D7

Gmaj7

G6

Em7

Am7

The second line of the song features a vocal melody and piano accompaniment. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "known; drai this Un is the love I'll give to you a - no - me scrit - to con le nu - vo -". The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

D9

D7b9

D7

Gmaj7

G6

Em7

Am7

D9

D7b9

D7

The third line of the song features a vocal melody and piano accompaniment. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "lone. More than the sim - ple words I try to say; le Che om bre di - se - gna no di fa - vo - la". The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

Gmaj7 G6 Em7 Am7 F#m7/B B7

I on - ly live to love you more each day.  
*Con la ma - gia d'un in - can - te si - mo.*

Em Em(maj7) Em7 Em6

More than you'll ev - er know, my arms long to hold you so, my  
*E se quel no - me leg - ge - rai u - na vo - ce sen - ti -*

Am7 A7 Am7/D

life will be in your keep - ing, wak - ing, sleep - ing,  
*rai, La mia vo - ce ti ti di - ce: "T'a - mo,*

D7 D9 D7b9 Gmaj7 G6 Em7

laugh - ing, weep - ing, Long er than al - ways is a  
*t'a - mo, t'a - mo.' Sul le pa - ro - le che si*

Am7 D9 D7b9 D7 Gmaj7 G6 Em7

long, long time, but far be - yond for - ev - er  
 spen - go - no ca do - no mil - le no - te

Am7 F#m7/B B7 Em Em(maj7)

you'll be mine. I know I nev - er lived be -  
 te ne - re E per la mia fe - li - ci -

Em7 Em6 Am7 D7

fore and my heart is ver - y sure no one else could love you  
 tà, per la tua fe - li - ci - tà que - sto in - can - to re - ste -

1 G6 Am7 D7b9 2 G Ebmaj7 Abmaj7 G6/9

more. more.  
 rà. rà.

# MY CHERIE AMOUR

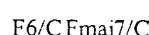
271

Words and Music by STEVIE WONDER,  
SYLVIA MOY and HENRY COSBY

Moderately



mf



La la la la la la la la la la



la. My Che - rie A - mour, love - ly as a sum - mer day.  
ca - fé or some-times on a crowd - ed street,  
some - day you'll see my face a - mong the crowd,



my Che - rie A - mour,  
I've been near you but you  
may be some - day I'll

C11 Fmaj7 D11

dis - tant as the Milk - y Way. My Che -  
 nev - er no - ticed me. My Che -  
 share your lit - tle dis - tant cloud. Oh, Che -

Cmaj7 D11 F9

rie A - mour, - pret - ty lit - tle one that I a - dore, -  
 rie A - mour, - won't you tell me how could you ig - nore -  
 rie A - mour, - pret - ty lit - tle one that I a - dore, -

E7 Bm7 E7 A7 D7 To Coda

you're the on - ly girl my heart beats for; how I wish that you were mine. -  
 that be - hind that lit - tle smile I wore, how I wish that you were mine. -  
 you're the on - ly girl my heart beats for; how I wish that you were mine. -

To Coda

1 G6 D11 D7 2 G6 D11 D7

In a La la

Cmaj7 C6 C Fmaj7 F6 Fmaj7 D7b9 D11 Gmaj7 D7 D.S. al Coda

la la \_\_\_\_ la la, la la la la \_\_\_\_ la la. May - be

CODA G6 F9 G6 D7 Cmaj7 C6 C

La la la la \_\_\_\_ la

Fmaj7 F6 Fmaj7 F7b5 F7 F9 Repeat and Fade Gmaj7 D7 Optional Ending Gmaj7

la, la la la la \_\_\_\_ la la. La la la.

# MY FUNNY VALENTINE

from BABES IN ARMS

Words by LORENZ HART  
Music by RICHARD RODGERS

Slowly

Cm

G7

Cm

G7b9

Cm/G

Gsus

G

Cm

Bb7

Cm

G7

Cm

Bb7

Cm

G Cm Fm

made, Thy va - cant brow and thy tous - led hair con -

E♭ Cm

ceal thy good in - tent. Thou no - ble, up - right,

B♭7 Cm G7 G7#5

truth - ful, sin - cere and slight - ly dop - ey gent, you're

Cm Cm(maj7) Cm7

my / My ) fun - ny Val - en - tine, Sweet com - ic

Chord diagrams: Cm6, Fm/C, Fm

Val - en - tine, You make me smile with my

Chord diagrams: Dm7b5, G7, Fm/Ab, G7

heart. \_\_\_\_\_

Chord diagrams: Cm, Cm(maj7), Cm7

Your looks are laugh - a - ble, Un - pho - to -

Chord diagrams: F7/C, Fm/C, Fm7

graph - a - ble, yet you're my fav - 'rite work of

$A\flat m/C\flat$   $A\flat m/F$   $B\flat 7$   $B\flat/A\flat$   $E\flat/G$   $B\flat 7$

art. \_\_\_\_\_ Is your fig - ure less than

*mf*

$E\flat/G$   $B\flat 7$   $E\flat 6/G$   $B\flat 7$   $E\flat/G$   $B\flat 7$

Greek; Is your mouth a lit - tle weak, when you

$E\flat maj 7/G$   $G 7$   $C m$   $A\flat maj 7$   $A\flat 6$

o - pen it to speak, Are you smart? \_\_\_\_\_

$A\flat 7$   $G 7$   $C m$   $C m (maj 7)$

But don't change a hair for me.

*p*

Cm7

F7/C

Fm7/C

Not if you care for me. Stay, lit - tle

*poco a poco cresc.*

D7b5/Ap

G7

Cm

Eb7

Val - en - tine, stay! \_\_\_\_\_

*f molto espress.*

Ap

A9maj7/G

Fm7

Bb7

Eb

Each day is Val - en - tine's day. \_\_\_\_\_

*mf*

Ap7

G7

2

Eb

Eb6

day. \_\_\_\_\_

*8vb. J*

# MY ONE AND ONLY LOVE

279

Slowly

Words by ROBERT MELLIN

Music by GUY WOOD

Chord progression for the first system: C, Em7, Dm7, G9, Am, Fmaj7 F6, D9, G7.

Chord progression for the second system: C, Em7, Dm7, G9, Am, Fmaj7, F6.

Chord progression for the third system: Dm6/B, Em7, Dm7, G7, Am.

Chord progression for the fourth system: Dm7, G/F, Em7, Am7/E, Dm7, G9#5, C, Em7.

Lyrics: The ver - y thought of you makes my heart sing — like an A - pril breeze — on the wings of spring, and you ap - pear in all your splen - dor, my one and on - ly love. The shad - ows fall and spread their

Dm7 G9 Am Fmaj7 F6 Dm6/B Em7  
 mys - tic charms in the hush of night while you're in my arms.

Dm7 G7 Am Dm7 G7 G7b9  
 I feel your lips so warm and ten - der, my one and on - ly

C F#m7b5 B7 Em F#m7 B7  
 love. The touch of your hand is like heav - en, a

Em F#m7 B7 Em Em7  
 heav - en that I've nev - er known. The blush on your cheek when-

A9 Dm7 Dm7/G G7b9

ev - er I speak tells me that you are my own.

C Em7 Dm7 G9 Am Fmaj7 F6

You fill my ea - ger heart with such de - sire. — Ev - 'ry kiss you give — sets my

Dm6/B Em7 Dm7 G7 Am

soul on fire. I give my - self in sweet sur - ren - der, —

Dm7 G7#5(b9)

my one and on - ly love. love.

1 C E7dim7 Dm7 G7#5(b9) 2 Abmaj7 Db6 C6/9

# MY ROMANCE

from JUMBO

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

C#m7b5

D7

Am

B7

D7

The piano introduction consists of two staves. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2. The tempo is marked 'Moderately' and the dynamic is 'mf'.

G7

C#m7b5

D/C

C#m7b5

D/C

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The tempo is marked 'poco rit.' and the dynamic is 'p a tempo'.

I won't kiss your hand, Ma - dam,

C#m7b5

D/C

C#m7b5

D/C

G7/B

C/Bb

The second line of the song features a vocal melody and piano accompaniment. The vocal line starts with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The tempo is marked 'poco rit.' and the dynamic is 'p a tempo'.

cra - zy for you though I am. I'll nev - er woo you on

F/A

Fm/AD

C/G

G7

C

The third line of the song features a vocal melody and piano accompaniment. The vocal line starts with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The tempo is marked 'poco rit.' and the dynamic is 'p a tempo'.

bend - ed knee, no. Ma - dam, not me.

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C#m7b5 4fr    D/C    C#m7b5 4fr    D/C    G7/B    Dm7

We don't need that flow - 'ry fuss, no sir, Ma - dam, not for

**Refrain** (*smoothly, with expression*)

Dm7/G    G7    C

us. My ro - mance does - n't have to have a

*p - mf*






F    C    Am    Cmaj7/G

moon in the sky, my ro - mance does - n't


F    C/E    Dm7    G7    Cmaj7    C6









need a blue la - goon stand - ing by; no

*mf*










month of May, no twin - kling stars, no


















hide - a - way, no soft gui - tars. My ro -














mance does - n't need a cas - tle ris - ing in







Spain, nor a dance to a con - stant - ly sur








pris - ing re - frain. Wide a - wake I can

*cresc.*




make my most fan - tas - tic dreams come true: my ro -

*mf*

mance does - n't need a thing but you.

*f* *dim.*

My ro - you.

*mf*

*Ped.*

\*

# OH, WHAT A BEAUTIFUL MORNIN'

291

from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderate Waltz



There's a

*mf* *p*



bright gold - en haze on the mead - ow,  
cat tle are stand in' like stat - ues,  
sounds of the earth are like mu - sic.



there's a bright gold - en haze on the mead - ow,  
all the cat tle are stand in' like stat - ues,  
all the sounds of the earth are like mu - sic.

Abm/Cb

Eb/Bb

Bb7/Ab

Eb/G

The corn is as high as an el - e - phant's  
 They don't turn as their heads as they see me ride  
 The breeze is so bus - y it don't miss a

A<sup>2</sup>

Eb

eye, an' it looks like it's climb - in' clear  
 by, but a lit - tle brown mav' - rick is  
 tree, and a ol' weep - in' wil - ler is

Bbdim

Bb7

Eb

up to the sky.) Oh, what a beau - ti - ful  
 wink - in' her eye.  
 laugh - in' at me!

A<sup>2</sup>sus

Ab

Eb

morn - in'. Oh, what a beau - ti - ful

Bb7 Eb

day. I got a beau - ti - ful

Ab Adim Eb Bb7

feel in'. Ev - 'ry - thing's go - in' my

1, 2 Eb Bb7 3 Eb Fm7/Bb Bb7

way. { All the way. All the

*p* *riten.*

Eb Bb7 Eb

Oh, what a beau - ti - ful day!

# OLD DEVIL MOON

from FINIAN'S RAINBOW

Words by E.Y. HARBURG  
Music by BURTON LANE

Moderately

*mf*

F Eb F Eb

I look at you and sud - den and - ay, some - thing in your eyes I  
You've got me fly - in' high and wide On a mag - ic car - pet

F Eb F C7-5 F9 F7-9

see ride soon be - gins be - witch - ing in me side It's the  
Full ot but - ter flies in - side Wan - na

Bbmaj7 Bbm Bbm

Old cry Dev - il wan - na Moon - croon, that you stole laugh from the skies. It's that  
wan - na croon, that you stole laugh from the like a loon - It's that

**Abm** **Db7** **Gb** **C7** **F** **C7** **To Coda**

Old Old Devil Devil Moon Moon in in your your eyes. eyes.

**F** **Eb** **F** **Eb** **D** **F#m**

You and your glance makes this ro - mance too hot to han - dle.

**D** **Dm** **F+** **Dm7** **G7** **C7** **Bb**

Stars in the night blaz - ing their light Can't hold a can - dle

**Ebm** **D.S. al Coda**

to your raz - zle daz - zle.

**CODA** **F** **Eb** **F** **Eb**

Just when I think I'm free as a

**F** **C7** **Eb** **F** **Eb** **F** **Eb** **F**

dove

Old Devil Moon deep in your eyes blinds me with love.

**L.H.**

# PEOPLE

from FUNNY GIRL

Words by BOB MERRILL  
Music by JULE STYNE

Moderately

Bb/F

Eb/F

Gm

Cm7

F7

Piano introduction in Bb major, 4/4 time. The right hand features a triplet of eighth notes (Bb, F, Bb) followed by a half note (F). The left hand plays a sustained bass line. Dynamics include *mf* and *decresc.*

Bb

F7

Bb

Peo - ple.

peo - ple who need peo - ple

Piano accompaniment for the first vocal line. The right hand plays a melody with a triplet of eighth notes. The left hand provides harmonic support with chords and a bass line. Dynamics include *mp*.

Cm7/F

Bbmaj7

Are the

luck - i - est

peo - ple

in the

Piano accompaniment for the second vocal line. The right hand plays a melody with a triplet of eighth notes. The left hand provides harmonic support with chords and a bass line. Dynamics include *mp*.

D7sus

D7

Gm

world.

We're chil - dren

Piano accompaniment for the third vocal line. The right hand plays a melody with a triplet of eighth notes. The left hand provides harmonic support with chords and a bass line. Dynamics include *mp*.

need - ing oth - er chil - dren, and yet.

let - ting our grown - up pride Hide all the need in -

side, act - ing more like chil - dren than

chil - dren. Lov - ers

*rit.* *a tempo*

F7 Bb Cm7/F

are ver - y spe - cial peo - ple, they're the

Bbmaj7 Fm7

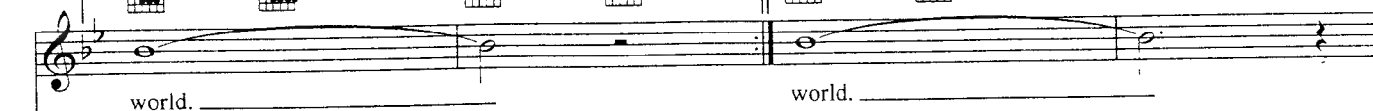
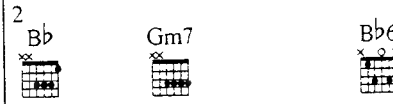
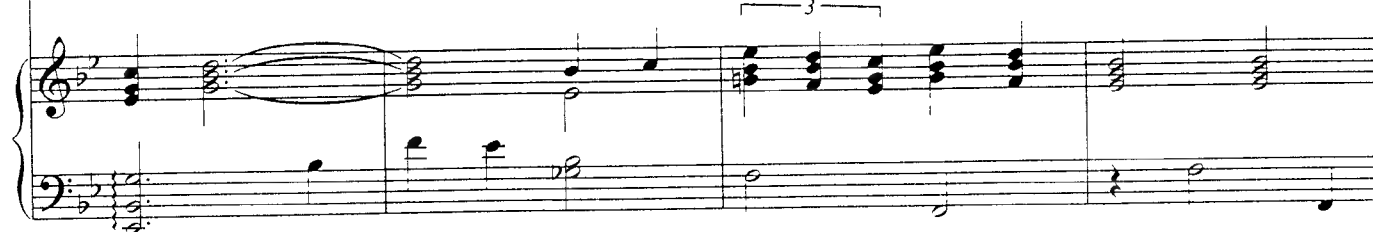
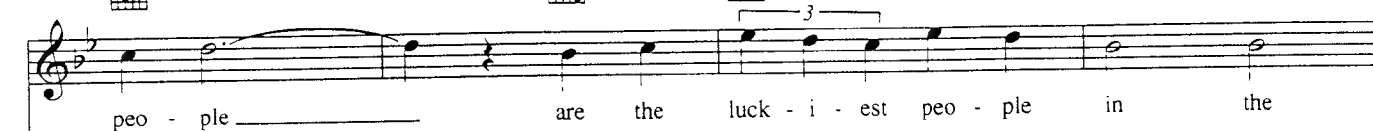
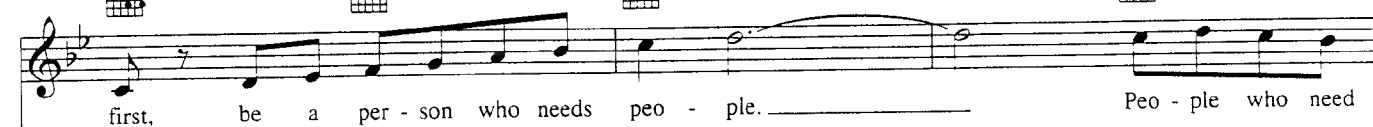
luck - i - est peo - ple in the world.

Bb9 Eb Ebm

With one per - son, one ver - y spe - cial

Bb/D Fm7/Bb Eb

per - son a feel - ing deep in your soul



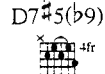
# PEOPLE WILL SAY WE'RE IN LOVE

from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderately



mf



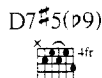
Why do they think up sto - ries that link my name with  
Some peo - ple claim that you are to blame as much as

p

Am7/D



yours?  
I. Why do the neigh - bors gos - sip all day, be -  
Why do you take the trou - ble to bake my



hind fav - their 'rite doors?  
I know a way to  
Grant - in' your wish, I

Em A7 Dm D7

prove what they say is quite un - true.  
carved our i - ni - tials on the tree!

G Gm D D/C

Here is the gist, a prac - ti - cal list of "don'ts" for  
Jist keep a slice of all the ad - vice you give so

G/B G7 C

you. Don't throw bou - quets at me.  
free. Don't praise my charm too much.

G7

Don't please my folks too much.  
Don't look so vain with me.



Don't laugh at my  
Don't stand in the



jokes too much.  
rain with me.

Peo - ple will say we're in  
Peo - ple will say we're in



love!  
love!

Don't sigh and  
Don't take my

gaze at me.  
arm too much.

Your sighs are  
Don't keep your

G7 C

so like mine. \_\_\_\_\_ Your eyes \_\_\_\_\_ must-n't  
hand in mine. \_\_\_\_\_ Your hand \_\_\_\_\_ feels so

D9 Dm7

glow like mine. \_\_\_\_\_ Peo - ple will  
grand in mine. \_\_\_\_\_ Peo - ple will

G7 C Cm7 F7

say we're in love! \_\_\_\_\_ Don't start \_\_\_\_\_  
say we're in love! \_\_\_\_\_ Don't dance \_\_\_\_\_

F7b9 Bb+ Bb Bm7b5 E7

col - lect - ing things. \_\_\_\_\_ Give me my  
all night with me. \_\_\_\_\_ Till the stars

A7b9 5fr A7 D7 Dm7 Cdim7

rose and my glove.  
fade from a - bove.

C Am7 D7

Sweet - heart \_\_\_\_\_ they're sus - pect - ing things. \_\_\_\_\_  
They'll see \_\_\_\_\_ it's al - right with me. \_\_\_\_\_

C G+ C G7 Gdim G7 1 C Am

Peo - ple will say we're in love. \_\_\_\_\_  
Peo - ple will say we're in

2 Dm7 F/G C C(add9)

love. \_\_\_\_\_

# POLKA DOTS AND MOONBEAMS

Words by JOHNNY BURKE  
Music by JIMMY VAN HEUSEN

Moderately

F Dm Gm7 C9 F Dm

A coun - try dance was be - ing held in a gar - den, I felt a bump and heard an

Gm7 A+ A7 Dm Bbm F Abm

"Oh, beg your par - don," Sud - den - ly I saw Pol - ka Dots And Moon - Beams

Gm7 C7 F C9 F Dm

All a - round a pug - nosed dream The mu - sic start - ed and was

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Gm7 C7 C9 F Dm Gm7 A+ A7

I the per-plexed one, I held my breath and said "May I have the next one"

Dm Bbm F Abm Gm7 C9

In my fright-ened arms Pol-ka Dots And Moon-Beams spark-led on a pug-nosed dream

F E7 A Gdim Bm7 E7

There were ques-tions in the eyes of oth-er danc-ers

A C#m F#m Bm7 E7 A Gdim

As we float-ed o-ver the floor. There were ques-tions but my

Bm7 Dm E7 F#m7 Cdim Gm7 C9 E

heart knew all the an - swers, And per - haps a few things more —

F Dm Gm7 C9 F Dm

Now in a cot - tage built of li - lacs and laugh - ter I know the mean - ing of the

Gm7 A+ A7 Dm Bbm F Cm

words "ev - er af - ter" And I'll al - ways see Pol - ka Dots And Moon - Beams

Gm7 C9 1 F C9 2 F Eb F

When I kiss the pug - nosed dream —

# PUT YOUR HEAD ON MY SHOULDER

Words and Music by  
PAUL ANKA

*mf*

**Cm** **Fm7** **Bb7** **Eb** **Cm**

Put your head on my should - er, Hold me in your arms, Ba - by.

*mf*

**Fm7** **Bb7** **Eb** **Cm** **Fm** **Bb7** **Eb**

Squeeze me oh so tight, Show me that you love me too.

**Cm** **Fm7** **Bb7** **Eb** **Cm**

Put your lips close to mine, dear. Won't you kiss me once, Ba - by?

Fm7

Bb7

Eb

Cm

Fm

Bb7

Eb

Ab

Just a kiss good-night,

May - be

You and I will fall in love.

Eb

Bb7

Eb

Bb7

Peo - ple say that love's a game, a game you just can't

Eb

D7

Gm

Fm7

win.

If there's a way I'll find it some-day,

And then this fool will rush

Bb7

Cm

Fm7

Bb7

in. Put your head on my should - er,

Whis-per in my ear,

*mf*

E<sub>b</sub> C<sub>m</sub> F<sub>m</sub>7 B<sub>b</sub>7 E<sub>b</sub> C<sub>m</sub> F<sub>m</sub> B<sub>b</sub>7

Ba - by, Words I want to hear, Tell me, Tell me that you love me

1 E<sub>b</sub> 2 E<sub>b</sub>

too. Put your head on my too. Put your head on my

C<sub>m</sub> F<sub>m</sub>7 B<sub>b</sub>7 E<sub>b</sub> C<sub>m</sub> F<sub>m</sub>7 B<sub>b</sub>7

should er, Whis-per in my ear, Ba - by, Words I want to hear,

E<sub>b</sub> C<sub>m</sub> F<sub>m</sub> E<sub>b</sub> A<sub>b</sub> E<sub>b</sub>

Ba - by, Put your head on my should - er.

*rit.* *f*

# RAINY DAYS AND MONDAYS

Lyrics by PAUL WILLIAMS  
Music by ROGER NICHOLS

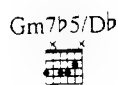
Moderately



mp

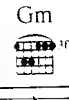
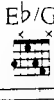
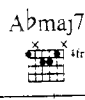


Talk - in' to my - self — and feel - in'  
What I've got, they used — to call the





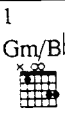



old.  
blues.





Some - times I'd like to quit, —  
Noth - ing is real - ly wrong, —



noth - in' ev - er seems to fit. — Hang - in' a - round. — noth - in' to do but frown.)  
feel - in' like I don't be - long. — Walk - in' a - round. — some kind of lone - ly clown.)

Rain - y days and Mon - days al - ways get me down.


Fun - ny, but it seems - I al - ways  
(D.S.) *Instrumental solo ad lib.*








wind up here with you. - Nice to know - some - bod - y




















loves - me. *Solo ends* Fun - ny, but it seems - that it's - the

Fm11  6fr  
 Bb   
 Gm7  3fr  
 Abmaj7  4fr







on - ly thing to do, — run and find — the one — who

To Coda   
 Fm7   
 Bb   
 Fm7   
 Bb   
 Eb   
 Gm/D 

loves — me. — What I feel has come — and gone — be -








Gm7b5/Db   
 C7   
 Fm11  6fr  
 Gm7  3fr  
 Abmaj7  4fr  
 Gm7  3fr

fore. No need to talk it out. — We know what it's all a - bout. —


Cm  3fr  
 Abmaj7  4fr  
 Fm7   
 Fm7/Bb   
 Eb/G   
 Gm  3fr

Hang - in' a - round. — noth - in' to do but frown.


D.S. al Coda





Rain - y days and Mon - days al - ways get me down.

CODA 










What I feel has come and gone be -

fore. No need to talk it out.

We know what it's all a - bout. Hang - in' a - round,

Gm7 3fr   Gm7/C   F/A   Am   Gm7 3fr   Gm7/C

noth - in' to do but frown.   Rain - y days and Mon - days al - ways get me —

Am/C   Gm7/C   A/C#   Dm   Bbmaj7   Gm7 3fr   F/A   Am

— down. — Hang - in' a - round, — noth - in' to do but frown.

Bb   Gm7 3fr   F/A   Gm7/C   N.C.   Am/C   Gm7/C

Rain - y days and Mon - days al - ways — get me — down. —

Am/C   Gm7/C   Am/C   Gm7/C   F6/9   Fmaj9

# RELEASE ME

Words and Music by ROBERT YOUNT,  
EDDIE MILLER and DUB WILLIAMS

Moderately slow

Chord diagrams: F, C7, F, C7

*mf*

Chord diagrams: F, Fdim, Bb6/F, F, F7, Bb

Please re - lease me, let me go.  
I have found a new love, dear,  
Please re - lease me, can't you see

Chord diagrams: C7, Gm, C7

for I don't love you an - y  
and I will al - ways want her  
you'd be a fool to cling to

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F C7 F Fdim Bb6/F F F7

more. \_\_\_\_\_ To waste our lives would be a  
 near. \_\_\_\_\_ Her lips are warm while yours are  
 me? \_\_\_\_\_ To live a lie would bring us

Bb F C7

sin; \_\_\_\_\_ re - lease me and let me love a -  
 cold; \_\_\_\_\_ re - lease me, my dar - ling, let me  
 pain, \_\_\_\_\_ so re - lease me and let me love a -

1. 2 F C7 3 F Bb F

gain. \_\_\_\_\_ gain. \_\_\_\_\_  
 go.

# RETURN TO ME

323

Words and Music by DANNY DI MINNO  
and CARMEN LOMBARDO

Moderately



mf



N.C.



Re - turn to me, oh, my dear, I'm so  
Ri - tor - na a me, non la scia - re mi



lone - ly; hur - ry back, hur - ry back, oh, my  
so - lo; vien - i tu, vien - i tu, vien - i



N.C.

love, hur - ry back, I am yours. Re - turn to  
tu, vien - i tu, mi a - mor. Ri - tor - na a

me, \_\_\_\_\_ for my heart wants you on - ly;  
 me, \_\_\_\_\_ ca - ra mi - a ti a - mo:

**F** **Gm7** **C7**

hur - ry home, hur - ry home, won't you please hur - ry home to my  
 so - lo tu, so - lo tu, so - lo tu, so - lo tu, mi - o

**Gm7** **C7**

heart. \_\_\_\_\_ My dar - ling, \_\_\_\_\_  
 cuor. \_\_\_\_\_ Bam - bi - na, \_\_\_\_\_

**F** **Bb** **F** **F7** **Bb**

if I hurt you, I'm sor - ry; \_\_\_\_\_ for -  
 dar il cour - a - nes su - no; \_\_\_\_\_ man -

**Gm7** **C7** **F**

E7 C7

give me, and please say you are mine!  
 tie - ni, so - la - men - te per me.

N.C. F

Re - turn to me, please come back, bel - la  
 Ri - tor - na a me, e la san - ta ve -

Gm7 C7 Gm7 C7

mi - a; hur - ry back, hur - ry home to my arms, to my lips, and my  
 mu - ta; vien - i tu, vien - i tu so - lo tu, so - lo tu mi a -

1 2

F Bdim7 C7 N.C. F Bb Fmaj7

heart. Re - turn to heart.  
 mor! Ri - tor - na a mor!

rit.

# SEPTEMBER SONG

from the Musical Play KNICKERBOCKER HOLIDAY

Words by MAXWELL ANDERSON  
Music by KURT WEILL

Moderately

Piano introduction in C major, 4/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately' and the dynamics include 'mf' and 'legato'.

First line of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Oh it's a long, long while From May to De- cem- ber, \_". Chord symbols Cm, Ab, and C are shown above the vocal line. The piano part features a steady accompaniment with some triplet figures.

Second line of the song. The lyrics are: "But the days grow short, \_ When you reach Sep- tem- ber, \_". Chord symbols C7, D7, Fm, G7, and C are shown above the vocal line. The piano accompaniment continues with a similar rhythmic pattern.

Third line of the song. The lyrics are: "When the au- tumn wea- ther \_ turns the leaves to flame, \_". Chord symbols Cm, Ab, and C are shown above the vocal line. The piano accompaniment concludes the phrase with a final chord.

One has- n't got time \_\_\_\_\_ for the wait- ing game,

Oh, the days dwin- dle down \_\_\_\_\_ to a pre- cious few \_\_\_\_\_

Sep- tem- ber, No- vem- ber!

And these few pre- cious days I'll spend with you,

These pre- cious days I'll spend with you. \_\_\_\_\_

*mp* *calmato*

*mp* *piu espr. e cresc.* *mf* *rit.*

*mf* *rit.* 3

3 4 3

3

# SHE

Moderately

Lyric by HERBERT KRETZMER  
Music by CHARLES AZNAVOUR

She may be the face can't for - get a trace of plea - sure or re - gret may be my trea - sure or the  
 She may be the beau - ty or the beast may be the fam - ine or the feast may turn each day in - to a  
 She may be the rea - son I sur - vive the why and the where - for I'm a - live the one I'll care for through the

price I have to pay She may be the song that sum - mer sings may be the chill that aut - umn  
 heav - en or a hell She may be the mir - ror of my dream a smile re - lec - ted in a  
 rough and ready years me I'll take her laugh - ter and her tears and make them all my sou - ve -

brings maybe a hun - dred differ - ent things with - in the mea - sure of a day  
 stream she may not be what she may  
 nirs for where she goes I've got to

To Coda

2 **D** **G** **C** **A<sup>b</sup>**

seem in - side her shell She — who al - ways seems so hap - py in a

**E<sup>b</sup>** **D<sup>b</sup>** **C**

crowd whose eyes can be so pri - vate and so proud — no - one's al - lowed to see them when they cry

**F<sup>m</sup>** **B<sup>b</sup>** **E<sup>b</sup>** **C<sup>m</sup>** **D** **D7**

She — may be the love that can - not hope to last — may come to me from sha - dows of the past — that I re - mem - ber till the

**G** **G7** **D.S. al Coda** **CODA** **D** **G** **F**

day I die. — be the mean - ing of my life is she —

**C** **D<sup>m</sup>** **G** **C**

she mm she.

*Rit.*

The musical score is written for voice and piano. It consists of several systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line with piano accompaniment. The third system has a vocal line and piano accompaniment. The fourth system has a vocal line and piano accompaniment. The fifth system has a vocal line and piano accompaniment. The sixth system has a vocal line and piano accompaniment. The seventh system has a vocal line and piano accompaniment. The eighth system has a vocal line and piano accompaniment. The ninth system has a vocal line and piano accompaniment. The tenth system has a vocal line and piano accompaniment. The eleventh system has a vocal line and piano accompaniment. The twelfth system has a vocal line and piano accompaniment. The thirteenth system has a vocal line and piano accompaniment. The fourteenth system has a vocal line and piano accompaniment. The fifteenth system has a vocal line and piano accompaniment. The sixteenth system has a vocal line and piano accompaniment. The seventeenth system has a vocal line and piano accompaniment. The eighteenth system has a vocal line and piano accompaniment. The nineteenth system has a vocal line and piano accompaniment. The twentieth system has a vocal line and piano accompaniment. The twenty-first system has a vocal line and piano accompaniment. The twenty-second system has a vocal line and piano accompaniment. The twenty-third system has a vocal line and piano accompaniment. The twenty-fourth system has a vocal line and piano accompaniment. The twenty-fifth system has a vocal line and piano accompaniment. The twenty-sixth system has a vocal line and piano accompaniment. The twenty-seventh system has a vocal line and piano accompaniment. The twenty-eighth system has a vocal line and piano accompaniment. The twenty-ninth system has a vocal line and piano accompaniment. The thirtieth system has a vocal line and piano accompaniment. The thirty-first system has a vocal line and piano accompaniment. The thirty-second system has a vocal line and piano accompaniment. The thirty-third system has a vocal line and piano accompaniment. The thirty-fourth system has a vocal line and piano accompaniment. The thirty-fifth system has a vocal line and piano accompaniment. The thirty-sixth system has a vocal line and piano accompaniment. The thirty-seventh system has a vocal line and piano accompaniment. The thirty-eighth system has a vocal line and piano accompaniment. The thirty-ninth system has a vocal line and piano accompaniment. The fortieth system has a vocal line and piano accompaniment. The forty-first system has a vocal line and piano accompaniment. The forty-second system has a vocal line and piano accompaniment. The forty-third system has a vocal line and piano accompaniment. The forty-fourth system has a vocal line and piano accompaniment. The forty-fifth system has a vocal line and piano accompaniment. The forty-sixth system has a vocal line and piano accompaniment. The forty-seventh system has a vocal line and piano accompaniment. The forty-eighth system has a vocal line and piano accompaniment. The forty-ninth system has a vocal line and piano accompaniment. The fiftieth system has a vocal line and piano accompaniment. The fifty-first system has a vocal line and piano accompaniment. The fifty-second system has a vocal line and piano accompaniment. The fifty-third system has a vocal line and piano accompaniment. The fifty-fourth system has a vocal line and piano accompaniment. The fifty-fifth system has a vocal line and piano accompaniment. The fifty-sixth system has a vocal line and piano accompaniment. The fifty-seventh system has a vocal line and piano accompaniment. The fifty-eighth system has a vocal line and piano accompaniment. The fifty-ninth system has a vocal line and piano accompaniment. The sixtieth system has a vocal line and piano accompaniment. The sixty-first system has a vocal line and piano accompaniment. The sixty-second system has a vocal line and piano accompaniment. The sixty-third system has a vocal line and piano accompaniment. The sixty-fourth system has a vocal line and piano accompaniment. The sixty-fifth system has a vocal line and piano accompaniment. The sixty-sixth system has a vocal line and piano accompaniment. The sixty-seventh system has a vocal line and piano accompaniment. The sixty-eighth system has a vocal line and piano accompaniment. The sixty-ninth system has a vocal line and piano accompaniment. The seventieth system has a vocal line and piano accompaniment. The seventy-first system has a vocal line and piano accompaniment. The seventy-second system has a vocal line and piano accompaniment. The seventy-third system has a vocal line and piano accompaniment. The seventy-fourth system has a vocal line and piano accompaniment. The seventy-fifth system has a vocal line and piano accompaniment. The seventy-sixth system has a vocal line and piano accompaniment. The seventy-seventh system has a vocal line and piano accompaniment. The seventy-eighth system has a vocal line and piano accompaniment. The seventy-ninth system has a vocal line and piano accompaniment. The eightieth system has a vocal line and piano accompaniment. The eighty-first system has a vocal line and piano accompaniment. The eighty-second system has a vocal line and piano accompaniment. The eighty-third system has a vocal line and piano accompaniment. The eighty-fourth system has a vocal line and piano accompaniment. The eighty-fifth system has a vocal line and piano accompaniment. The eighty-sixth system has a vocal line and piano accompaniment. The eighty-seventh system has a vocal line and piano accompaniment. The eighty-eighth system has a vocal line and piano accompaniment. The eighty-ninth system has a vocal line and piano accompaniment. The ninetieth system has a vocal line and piano accompaniment. The hundredth system has a vocal line and piano accompaniment.

# SINCE I DON'T HAVE YOU

Words and Music by JAMES BEAUMONT,  
JANET VOGEL, JOSEPH VERSCHAREN,  
WALTER LESTER, LENNIE MARTIN,  
JOSEPH ROCK and JOHN TAYLOR





Slowly, with a strong, rockin' beat

The musical score is written for piano and voice. It consists of three systems of music. Each system has a piano accompaniment part with a treble and bass clef, and a vocal line in the treble clef. The piano part features a steady eighth-note accompaniment in the bass and a melody in the treble. The vocal line consists of a single melodic line. The lyrics are: "I don't have plans and schemes and I don't have hopes and dreams." The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf*. Chord diagrams are provided for the piano part, including Eb, Cm, Fm, Bb7b9, Eb, Cm, Fm7, Bb7, Eb, Cm7, A2m, Bb7b9, Eb, Cm7, Abm, and Bb7b9. The tempo/style instruction is "Slowly, with a strong, rockin' beat".

**System 1:** Piano accompaniment starts with a treble clef and a bass clef. The melody in the treble clef is marked *mf*. Chords Eb, Cm, Fm, and Bb7b9 are indicated above the staff. The bass line features a steady eighth-note accompaniment. The vocal line is in the treble clef and features a melody with triplets.


**System 2:** The piano accompaniment continues with the same eighth-note accompaniment. Chords Eb, Cm, Fm7, and Bb7 are indicated. The vocal line continues with the melody. The lyrics "I don't have plans and schemes and" are written below the vocal line.

**System 3:** The piano accompaniment continues with the same eighth-note accompaniment. Chords Eb, Cm7, Abm, and Bb7b9 are indicated. The vocal line continues with the melody. The lyrics "I don't have hopes and dreams." are written below the vocal line. The score includes a right-hand (R.H.) section with triplets.





I don't have an - y - thing

R.H. 3 3 3





since I don't have you.

3 3

I don't have fond de - sires and

R.H. 3 3

I don't have hap - py hours.

R.H. 3 3 3

Eb



Cm



Abm



Bb7b9



I don't have an - y - thing

R.H. 3 3 3

Fm7b5



Bb7



Eb



Bbm7



Eb7



since I don't have you.

3 3 3 3 3 3

Ad



Eb



Cm7



Fm7



I don't have hap - pi - ness and I guess I nev - er will ev - er a -

3 3 3 3 3 3

Eb



Cm7



F7



Eb



gain. When you walked out on me in walked the mis - er - y.

3 3 3 3 3 3

Fm7 Bb7

and he's been here \_\_\_\_\_ since \_\_\_\_\_ then. \_\_\_\_\_ Now

Eb Cm7 Abm Bb7b9

I don't have \_\_\_\_\_ much to share, \_\_\_\_\_ and

Eb Cm7 Abm Bb7b9

I don't have \_\_\_\_\_ one to care.

Eb Cm Abm Bb7b9

I \_\_\_\_\_ don't \_\_\_\_\_ have \_\_\_\_\_ an - y - thing

Fm7 Bb7

since I don't have

1 Eb Cm Fm7 Bb7 2 Eb Cm

you. you — you —

Fm7 Bb7 Eb Cm Fm7 Bb7

you — you — you — you — you — you —

Eb Cm7 Fm7 Bb7 Eb

you — you — you — you — you.

rall.

8vb

# SINCERELY

Words and Music by ALAN FREED  
and HARVEY FUQUA

Slowly (with a good beat)

*mf*

C9+5 F6 Dm7 Gm7 C7 F6 Dm7

Sin - cere - ly, Oh! Yes, sin - cere - ly,

*mp - mf*

Gm7 C7 F6 Dm7 Gm7 C7

'Cause I love you so dear - ly, Please say you'll be

F Dm7 Gm7 C7 C7+5 F6 Dm7

mine. Sin - cere - ly,

Gm7



C7



F6



Dm7



Gm7



C7



Oh, you know how I love you, I'll do an - y - thing —

F6



Dm7



Gm7



C7



F



Gm7



for you, Please say you'll be mine.

G#dim



F7



Bb6



Bbm6



Oh, Lord, won't you tell me why I

F6



Fmaj7



F9



G7



Dm7



love that fel - la so, { He } { She } does - n't

**G7** **C9** **C9+5**  
 want me, — Oh, I'll nev - er, nev - er, nev - er, nev - er let <sup>him</sup>her go. Sin -  
 cere - ly, — Oh, you know — <sup>3</sup>how I love you,  
 I'll do an - y - thing — for — you, — Please say — <sup>3</sup>you'll be  
 mine. Sin - mine. —  
*mf*

# SKYLARK

Words by JOHNNY MERCER  
Music by HOAGY CARMICHAEL

Moderately



E $\flat$  3fr Gm/B $\flat$  A $\flat$  4fr E $\flat$ /G 3fr A $\flat$  4fr E $\flat$ /G 3fr

green with spring, \_\_\_\_\_ where my heart can go a - jour - ney - ing \_\_\_\_\_

F7 B $\flat$ 7 E $\flat$  3fr B $\flat$ 7 E $\flat$  3fr

\_\_\_\_\_ o - ver the sha - dows and the rain, to a blos - som cov - ered lane? \_\_\_\_\_ And in your


A $\flat$  4fr A $\flat$ 6 3fr E7 Eb7 A $\flat$  maj7 A $\flat$ 6 3fr D $\flat$ 7 4fr

lone - ly flight, \_\_\_\_\_ have - n't you heard the mu - sic in the night? \_\_\_\_\_


C7 Ddim C7 Fm Fm7 Fdim D $\flat$ /F Fm Eb7 A $\flat$  4fr

\_\_\_\_\_ Won - der - ful mu - sic, faint as a "will o' the wisp," craz - y as a loon,


G A7 D7 G Bb7




sad as a gyp - sy ser - e - nad - ing the moon. — Oh,




Eb6 Bb7/F Eb/G Ab Eb Gm/Bb




Sky - lark, — I don't know if you can find these things, —




Ab Eb/G Ab Eb/G F7 Bb7



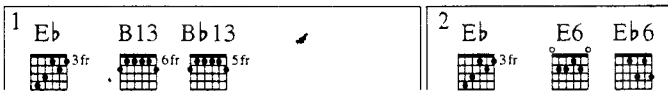
— but my heart is rid - ing on your wings. — So if you see them an - y



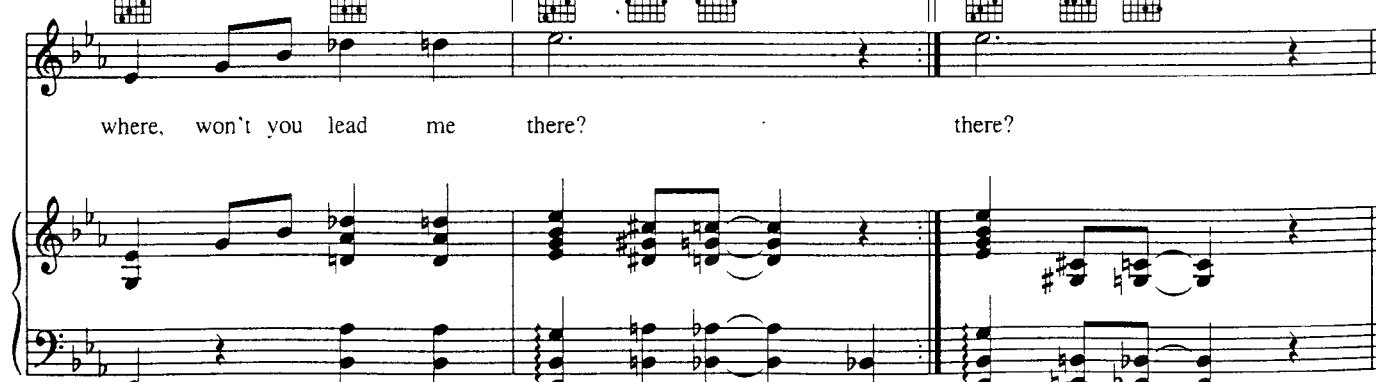
Eb Bb7



1 Eb B13 Bb13 2 Eb E6 Eb6



where, won't you lead me there? there?



# SMALL WORLD

from GYPSY

Words by STEPHEN SONDHEIM  
Music by JULE STYNE

Moderately

Chord progression for the first system: Eb, Ab, Gm, Fm, Eb, Fm, Cm, Bb, Ab.

Chord progression for the second system: Bb, Bb7, Eb6, Ab/Eb, Eb/Bb, Fm/Bb, Eb.

Chord progression for the third system: Ab/Eb, Eb, G7, Cm, Abm/Cb, Bb7, Eb6.

Chord progression for the fourth system: Ab/E, Ebmaj7, Ab/Bb, Eb/Bb, Bb/D, Dbdim, Ab/C, Bb9.

Lyrics: Fun - ny. — you're a stran - ger who's come here. come from an - oth - er town. Fun - ny. — I'm a stran - ger my - self here. Small world, is - n't it?








Performance markings: *mf*, *rall.*, *a tempo*.













Fun - ny, ——— you're a { girl } man who goes trav - ling

rath - er than set - tling down. Fun - ny, ——— 'cause I'd

love to go trav - 'ling. Small world. is - n't it?







We have so much in com - mon.

Fm7      Bb7#5      Ebmaj7      Ebm7      Ab7  
 it's a phe - nom - e - non.      We could

Db      Fm7      Em7      Ebm7      C7#5(b9)      F9  
 pool our re - source - es      by join - ing force - es

Bb7#5      Eb6  
 from now on.      Luck y.      you're a

Ab/Eb      Eb/Bb      Fm/Bb      Eb      Ab      Eb      G7      Cm      Abm/Cb      Bb7  
 { girl } who likes chil - dren, that's an im - por - tant sign.  
 { man }

E♭ A♭/E♭ A♭/B♭ E♭/B♭ B♭/D D♭dim7

Luck - y. — 'cause I'd love to have chil - dren. Small world.

A♭/C B♭9 Gm7 C7#5

is - n't it? Fun - ny, is n't it?

F9 B♭9 1 Eb E♭maj7/G G♭dim7

Small and fun - ny and fine.

Fm7 B♭7#5 2 Eb A♭ E♭

fine.

# SMILE

Theme from MODERN TIMES

Moderately, with great warmth

Words by JOHN TURNER and GEOFFREY PARSONS  
Music by CHARLES CHAPLIN

Piano introduction in F major, 4/4 time. The melody is played in the right hand with a mezzo-forte (mf) dynamic. The left hand provides a simple harmonic accompaniment.

**F**

First system of the song. The vocal melody is in F major. The piano accompaniment continues with a simple harmonic pattern. The lyrics are: "Smile, tho' your heart is ach - ing, smile, e - ven tho' it's break - ing."

**Fdim Gm Adim Gm D7-9 Gm D7 Gm**

Second system of the song. The vocal melody continues. The piano accompaniment features a series of chords: Fdim, Gm, Adim, Gm, D7-9, Gm, D7, and Gm. The lyrics are: "When there are clouds in the sky, you'll get by, if you smile through your"

**Bbm Eb9 F**

Third system of the song. The vocal melody concludes. The piano accompaniment features a series of chords: Bbm, Eb9, and F. The lyrics are: "fear and sor - row, smile and may - be to - mor - row, you'll see the sun come shin - ing"

**Gm** **C7** **F**

thru for you Light up your face with glad - ness, hide ev - 'ry

**Fdim** **Gm** **A dim** **Gm** **D7-9** **Gm** **D7**

trace of sad - ness. Al - tho' a tear may be ev - er so near, that's the

**Gm** **Bbm** **Eb9** **F**

time you must keep on try - ing, smile, what's the use of cry - ing. You'll find that

**Gm** **C7** **F**

life is still worth while if you'll just smile.

*slower*

# SMOKE GETS IN YOUR EYES

from ROBERTA

Words by OTTO HARBACH

Music by JEROME KERN

Moderately

Chord diagrams and musical notation for the song "Smoke Gets in Your Eyes". The score is in 4/4 time, key of Bb major, and marked "Moderately". The piano accompaniment includes a "With pedal" instruction.


Chord diagrams shown above the staff:

- System 1: Eb (3fr), Bb7, Eb (3fr), Ebm (6fr)
- System 2: Bb, Bb+, Eb (3fr), Bb7sus, Bb7
- System 3: Eb/G (3fr), Eb+/G (3fr), Ad (4fr), Adim7, Eb/Bb (6fr)
- System 4: Fm7(add4), Bb7, Eb (3fr), Bb7/Eb (6fr)


Vocal lyrics:

They asked me how I knew my true love was  
true. I, of course, re - plied, some - thing here in -  
side can - not be de - nied.

G A7 D7 G Bb7



sad as a gyp - sy ser - e - nad - ing the moon. — Oh,




Eb6 Bb7/F Eb/G Ab Eb Gm/Bb




Sky - lark, — I don't know if you can find these things, —



Ab Eb/G Ab Eb/G F7 Bb7



— but my heart is rid - ing on your wings. — So if you see them an - y



Eb Bb7



where. won't you lead me there? there?

1 Eb B13 Bb13 2 Eb E6 Eb6




B Abm7 Bb7 Eb

Yet to - day — my love has flown a - way; — I am with - out my

Bb7/Eb Eb Bb7sus Bb7

love. Now laugh - ing friends de - ride tears I can - not

Eb/G Eb+/G Ab Adim7 Eb/Bb

hide, — so I smile and say, "When a love - ly flame

Bb7sus Bb7 Eb

dies, smoke gets in your eyes." —

R.H.

# SO IN LOVE

from KISS ME, KATE

Words and Music by  
COLE PORTER

Moderately

Strange, dear, \_\_\_\_\_ but true, dear, \_\_\_\_\_

When I'm close \_\_\_\_\_ to you, dear, \_\_\_\_\_ The stars

fill the sky, \_\_\_\_\_ So in love with you am I, \_\_\_\_\_

**Chords:** Fm, C7, Bbm, Eb, Ab, Ab7, Db, G7, C

**Performance markings:** *mf p*, *molto rit.*

C C7-9 Fm C7 Fm  
 Ev- en with- out you, My arms told

Fm Bbm Eb Db Dbm  
 a- bout you, You know, dar- ling, why,

Abmaj7 Ab6 Eb7 Db Eb7 Ab Db  
 So in love with you am I, In love with the

Eb7 Ab Db Eb7 Ab  
 night mys- te- ri-ous, The night when you first were there,

Ab Db Eb7 Ab Abmaj7 Ab6 C7 Fm Fm7  
 In love with my joy de- lir- i-ous When I knew that

*poco marcato*  
*più espressivo*  
*cresc. più espressivo*

Fm6

G7

C

C7-9

Fm

C7

you

could care,

So taunt me

and hurt me,

*poco marcato**p*

C7

Fm

Bbm

Eb

De-ceive me,

De-sert me.

I'm yours

*cresc.**passionately*

Eb7

Ebm6

F7

Bbm7

Bbdim

Ab

'til I die,

So in love,

So in love,

Ab

Abm

Abdim

Bbm7

Eb7

Ab

So in love with you,

my love

am I.

*dim.*

Ab

*poco allargando**p*

Ped.

# SOME DAY MY PRINCE WILL COME

Words by LARRY MOREY  
Music by FRANK CHURCHILL

Rather fast

1 *mf* *Ab7* *Cm* *C7*






Some day my prince will come, Some  
Some day I'll find my love, Some

*Bb+/F#* *C7* *F*





day one I'll find call my love. and how thrill - ing that  
one to call my own. and I'll know her the

*E/G#* *Gm7* *C7* *F* *E/G#*








mo - ment will be, When the prince of my dreams comes to  
mo - ment we meet. For my heart will start skip - ping a








me. beat. He'll Some whis day per we'll "I say love and

you do And things steal we've a been kiss long or ing two. Though he's she's

far a - way I'll find my love some - day, some - day when my

dreams come true. true.

# SOME ENCHANTED EVENING

355

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderato

Chord diagrams: C/E, E+, F, F/E, Dm7, G7

*mf* *cresc.* *ten.* *ten.*

*slowly, with expression*

Chord diagrams: C, G7

Some en - chant - ed eve - ning ——— You may see a stran - ger. —

*p* *a tempo*

Chord diagrams: C, E+

You may see a stran - ger ——— A - cross a

Fmaj7 F6 C6/E Dm7 G7 Dm E7  
 crowd - ed room And some - how you know. You know e - ven

Am C7/G F C/E Dm7 G7  
 then That some - where you'll see her a - gain and a -

Cmaj7 C7 C+ Cdim7/G C  
 gain. Some en - chant - ed eve - ning

G7  
 Some - one may be laugh - ing.

C F#m Fmaj7 F-6

You may hear her laugh - ing A cross a crowd - ed room

C6/E Dm7 G7 Dm E7 Am C7 G

And night af - ter night. As strange as it seems.

F C/E Dm7 G7 C

The sound of her laugh - ter will sing in your dreams.

G7sus G7 Cmaj9 C Dm7 G7 C6 C

Who can ex - plain it? Who can tell you why?

*pp* *tenderly and legato*

G7sus G7 Cmaj9 C Am7 D7 G Cm6

Fools give you reasons, Wise men never try.

*cresc. molto*

Edim7 Dm7/G Cdim7/G C

Some en - chant - ed eve - ning

*mp*

Dm7 G7 C

When you find your true love. When you feel her call you

E+ Fmaj7 F6 C6/E

A - cross a crowd - ed room, Then fly to her

*mf*

side. And make her your own. Or all through your

*f* *molto espr.*

life you may dream all a lone.

*rit.* *a tempo dim.*

Once you have found her. Nev - er let her go. Once you have found her.

*pp* *legatissimo*

Nev - er let her go!

*mf* *Ped.*

# SOMETHING WONDERFUL

from THE KING AND I

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Molto moderato

N.C.

*mf*

G

G+

G7

G(95)

*(slowly and smoothly)*

This is a man who thinks with his heart, His heart is not al - ways

G

G+

wise.

This is a man who stum - bles and falls. But

G7

G(b5)

G

Eb7#5

this is a man who tries.

This is a man you'll for -

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A13/D

F#7/D

give and for give and help and pro - tect. as long as you

Moderato

live.

Refrain (slowly, with expression)

He will not al - ways say What you would have him say.

But, now and then. he'll say some - thing won - der - ful.

G D+ C G D+ C

The thought - less things he'll do will hurt and wor - ry you

G C E A7 D

Then, all at once, he'll do some - thing won - der - ful. He

Gm Dm/F Gm A7 D

has a thou - sand dreams that won't come true. You

*più espressivo*

Gm Gm/F A7/E D

know that he be - lieves in them And that's e - nough for you.

*cresc.* *mf*

G D+ C G D+ C G

You'll al - ways go a - long. De - fend him when he's wrong And tell him.

*p*

C/E A7 D/F# B7 Em

when he's strong. He is won - der - ful. He'll al - ways need your love

*mf*

G7 C/E G/D D+ C/D G/D

And so he'll get your love A man who needs your love can be

*dim.* *p*

C/D

1 G F# / G C / G 2 G

won - der - ful. \_\_\_\_\_

*mf* *dim.* *pp*

# SOMEWHERE OUT THERE

369

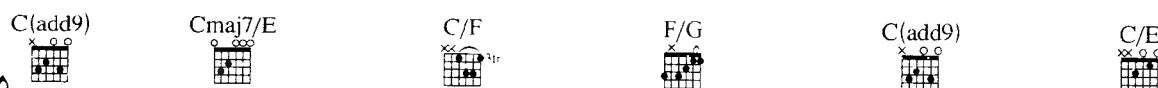
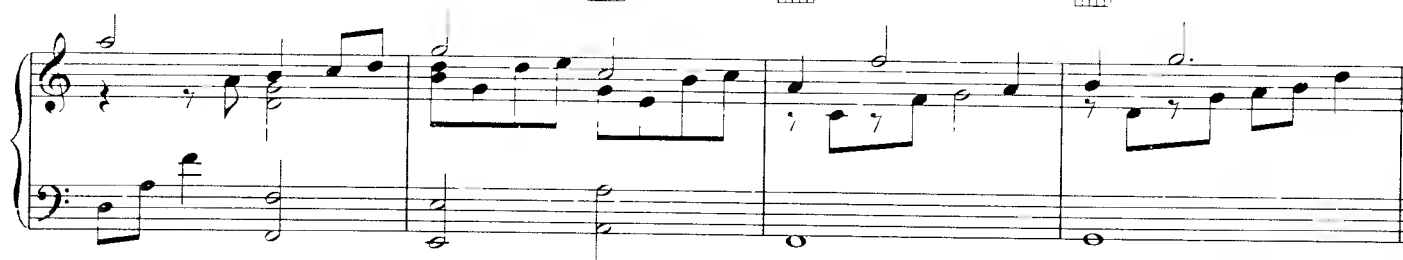
from AN AMERICAN TAIL

Words and Music by JAMES HORNER,  
BARRY MANN and CYNTHIA WEIL

Moderately, with expression



With pedal



Some - where out there, be - neath the pale moon -



light, some - one's think - in' of me and



Dm7 C E F Gsus G C(add9) Cmaj7 F:

lov ing me to - night. Some - where

C/F F/G C(add9) C/E F

there, some - one's say - ing a prayer that

Dm7 G/F Em7 Am Dm7 C/E F/G

we'll find one an - oth - er in that big some - where out

C F G/F F G/F

there. And e - ven though I know how ver - y far a - part we are it

**Fmaj7** **C7/F** **F** **G/F**

helps to think — we might be wish - in' on the same bright star. And

**A<sup>b</sup>** **B<sup>b</sup>/A<sup>b</sup>** **A<sup>b</sup>** **B<sup>b</sup>/A<sup>b</sup>**

when the night — wind starts to sing a lone - some lull - a - by it

**A<sup>b</sup>** **B<sup>b</sup>/A<sup>b</sup>** **G**

helps to think we're sleep - ing un - der - neath the same big sky.

*poco rit.* *a tempo*

**C** **Cmaj7/E** **Fmaj9** **F/G** **C** **C/E**

Some - where out there if love can see us

To Coda

F Dm7 G/F Em7 Am7 F  
 through, then we'll be to- geth er some - where out there, out

G C D/C C D/C C/Bb Bbmaj7  
 where dreams come true.

Am/Bb D/E A C#m7  
 (The vocal line continues with a long note over the D/E and A chords.)

A/D D/E A A/C# D D+ D6 A/C#  
 (The vocal line continues with a long note over the A and A/C# chords.)

Bm7 Dmaj7 C#m F#m7 Bm7 C#m D/E

A

D.S. al Coda

And

CODA C C E F

love can see us through,  
(love can see us

Dm G/F Em7 Am F G

then through) we'll be to - geth - er some - where out there. out where dreams come

poco rit.

C Cmaj7/E C/F G7sus C(add9)

true.

a tempo rit.

# SOMEWHERE, MY LOVE

Lara's Theme from DOCTOR ZHIVAGO

Lyric by PAUL FRANCIS WEBSTER

Music by MAURICE JARRE

Moderately, with expression

Some - where, my love, there will be songs to sing,

al - though the snow cov - ers the hope of spring.

Some - where a hill blos - soms in green and gold,

Chord diagrams: G, Gdim, D7, Am7, D7, G, Gdim, D7.

Dynamic markings: *p*, *mf*.

Am<sup>-</sup> D7 Am7 D7 G

and there are dreams, all that your heart can hold.

C G

Some - day we'll meet a - gain, my love.

Bb F Bb D7

Some - day when - ev - er the spring breaks through.

G Gdim D7

You'll come to me out of the long a - go.

Am7 D7 Am7 D7 G

warm as the wind, soft as the kiss of snow.

Gdim D7

Till then, my sweet, I think of me now and then.  
(Lara, my own)

Am7 D7 1 Am7 D7 G

God - speed. my love, 'til you are mine a - gain.

2 Am7 D7 D7b9 G

'til you are mine a - gain.

# SPANISH EYES

Words by CHARLES SINGLETON and EDDIE SNYDER  
Music by BERT KAEMPFFERT

Moderately

G

*mf*

D7



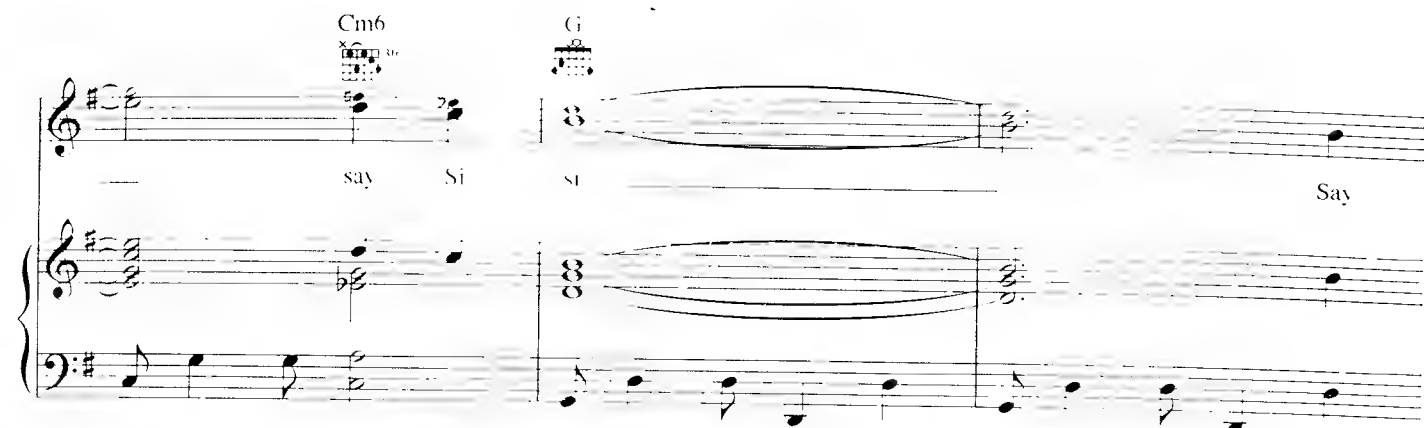
please don't cry. This is just a  
Span-ish eyes, please smile for me once

dios and not good - bye. Soon  
more be - fore I go.

I'll re - turn, bring-ing you all the

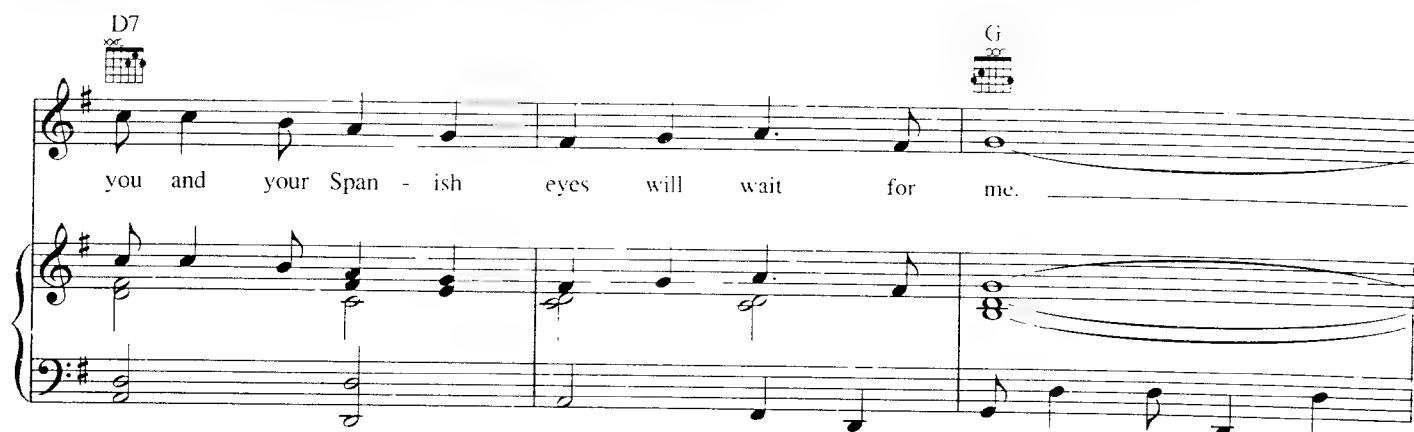
love your heart can hold. Please

Cm6 G



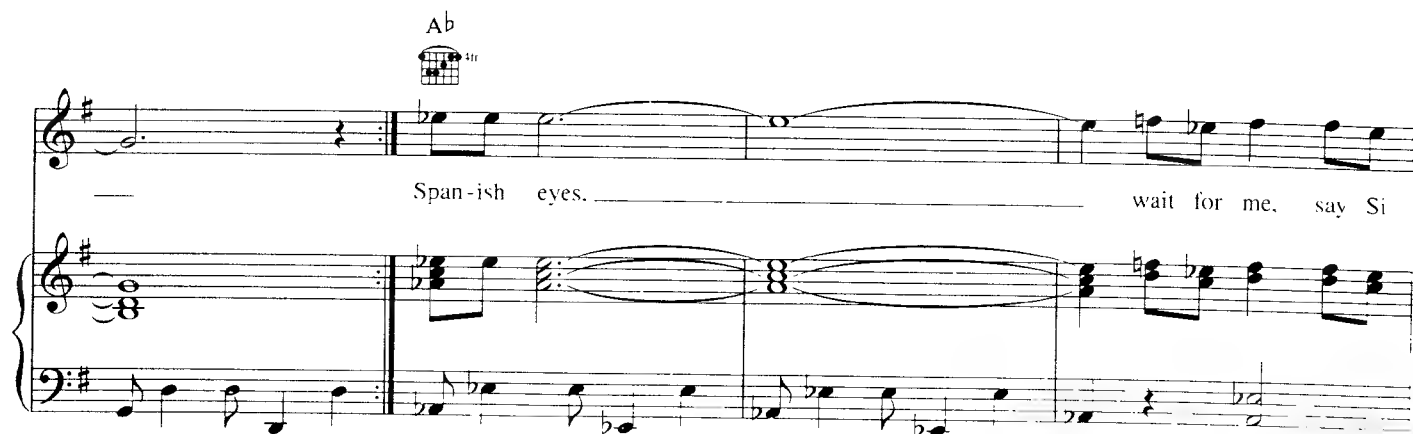
say Si Si Say

D7 G



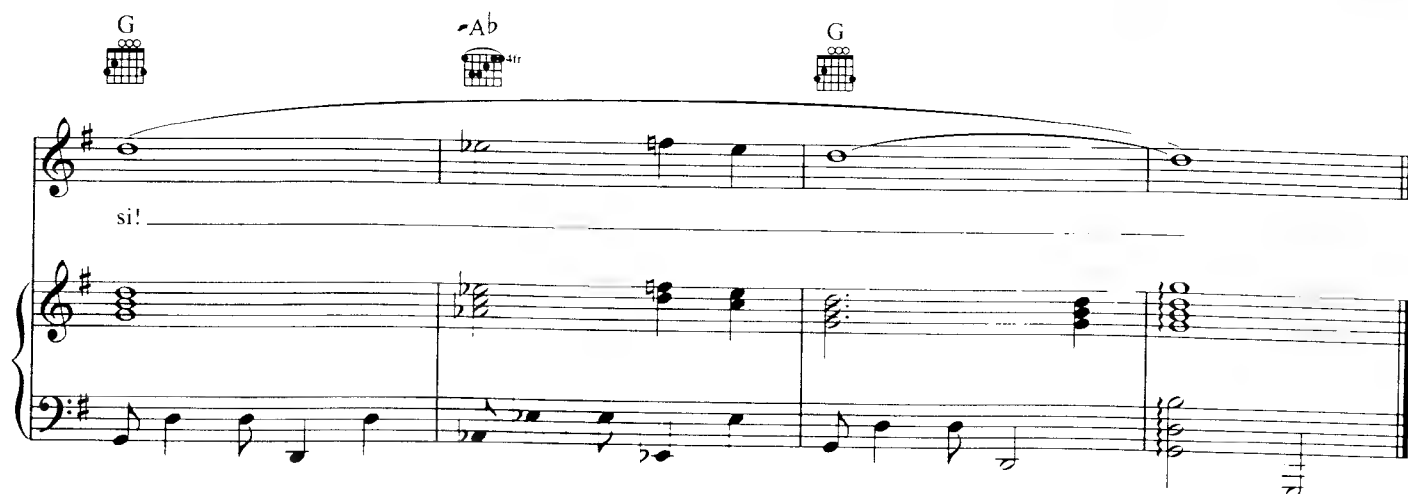
you and your Span - ish eyes will wait for me.

A<sup>b</sup>



Span-ish eyes. wait for me, say Si

G A<sup>b</sup> G



si!

# SPEAK LOW

from the Musical Production ONE TOUCH OF VENUS

Words by OGDEN NASHE  
Music by KURT WEILL

Slowly

**Chords:** F6, D7, Gm7, C+, F6, D7, Gm7, C+, Gm9, C9, Gm9, C9, Gm9, C7, F6, D7

**Dynamics:** *mf* R.H., *mp*

**Lyrics:**  
Speak low when you speak.  
love. Our summer day withers away  
too soon. too soon. Speak

Bbm6/9

Eb9

Bbm6/9

low \_\_\_\_\_ when you speak, love, \_\_\_\_\_

Eb9

G9

C9

C7b9

Our mo - ment is swift, like — ships a - drift, we're — swept a -

F6

D7

Gm7

C7

Gm9

part too soon. Speak low, \_\_\_\_\_

C9

Gm9

C9

dar - ling, speak low, \_\_\_\_\_ love is a







spark lost in the dark too soon, too














soon. I feel \_\_\_\_\_ where - ev - er I








go \_\_\_\_\_ that to - mor - row is near, to - mor - row is



here and al - ways too soon.



Time is so old and love so

*mf più espressivo*

Fm7 Abm

brief. Love is pure gold and

Ebmaj7

time a thief. We're late.

Fdim E7 C+ Gm9

dar - ling, we're late. The cur - tain de -

C9 Gm9 C9

Gm9 C9 Gm9 C7 F6

seends, ev'ry - thing ends too soon. too

D Bbm6/9 Bbm6

soon. I wait, dar - ling. I

F Bbm+ D7 G9

wait, Will you speak low to me. speak

*espressivo*

C9#5 F6

love to me and soon.

*rit.* *L.H.* *p*

*Red.* \*

# SPEAK SOFTLY, LOVE

(Love Theme)

from the Paramount Picture THE GODFATHER

Words by LARRY KUSIK  
Music by NINO ROTA

Slowly

Cm

Fm6/C

Cm

Fm6/C

Cm

Fm6/C

Cm

Fm6/C

Cm

Fm/C

Cm

Speak soft - ly, love, and hold me warm a - gainst your heart. I feel your

Cm/Eb

Fm

words, the ten - der, trem - bling mo - ments start. We're in a world our ver - y

Cm

Cm/G

G7sus

G7

Cm

own, shar - ing a love that on - ly few have ev - er known. Wine - col - ored

B $\flat$ 7/D B $\flat$ 7 E $\flat$  D $\flat$ -F Fm6/A $\flat$

days warmed by the sun, deep vel - vet nights when we are

G N.C. Cm Fm/C Cm

one. Speak soft - ly, love, so no one hears us but the sky. The vows of

Fm/C Cm Fm6/C Cm Fm/C Fm

love we make will live un - til we die. My life is yours and all be -

Cm Cm/G G7sus G7 1 Cm 2 Cm

cause you came in - to my world with love so soft - ly, love. Speak soft - ly, love.

*rit.*

# STARDUST

Words by MITCHELL PARISH  
Music by HOAGY CARMICHAEL

Moderately

*mf*

**F6** **A7**

**Dm7, G** **G7** **C** **F9**

... And now the pur - ple dusk of twi - light time

*rit.* *a tempo*

**E7** **A7** **Dm**

steals a - cross the mead-ows of my heart. High up in the sky the

**C** **Am** **B7**

lit - tle stars climb. al - ways re - mind - ing me that

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately' and 'mf'. The introduction features a series of chords: F6, A7, Dm7, G, G7, C, and F9. The melody is played in the right hand, and the bass line is in the left hand. The piano part includes a 'rit.' (ritardando) and 'a tempo' marking. The vocal melody enters with the lyrics '... And now the pur - ple dusk of twi - light time'. The piano accompaniment continues with a steady rhythm. The next section of the piano part features chords E7, A7, and Dm, with the lyrics 'steals a - cross the mead-ows of my heart. High up in the sky the'. The final section of the piano part features chords C, Am, and B7, with the lyrics 'lit - tle stars climb. al - ways re - mind - ing me that'. The piano part includes triplets in the right hand and a triplet in the left hand.

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Em F#dim7 Dm G7 C

we're a part. You wan - dered down the lane and

F#9 E7

far a - way, leav - ing me a song that will not

A7 Dm C Cdim7

die. Love is now the star - dust of yes - ter - day.

G7 C C7#5

the mu - sic of the years gone by. Some - times I

F6 Fm6

won - der why I spend the lone - ly night

( Em7 A7

dream - ing of a song? The mel - o - dy haunts my rev - er - ie,

Dm7 A7 Dm7 Fm6

and I am once a - gain with you, when our

G7 Gdim7 G7 G7#5 C

love was new, and each kiss an in - spi - ra - tion.

D9

But that was long a go, now my con - so - la - tion is



Dm7, G



in the star - dust of a song. Be - side a gar - den

Fm6

wall, when stars are bright, you are in my arms. The



night - in - gale tells his fair - y tale of par - a - dise, where ros - es

Dm7 Fm6

grew. Tho' I dream in vain,

C G B Am C G B7 F7b5 E7 E7b5

in my heart it will re - main; my

F6 A7/E Ebdim7 G7/D G7

star - dust mel - o - dy. the mem - o - ry of love's re - frain.

G7 C7#5 2 C Cm6 C6

Some - times I frain.

# STELLA BY STARLIGHT

from the Paramount Picture THE UNINVITED

Words by NED WASHINGTON,  
Music by VICTOR YOUNG

Moderately slow

*mf*

Have you seen Stella by starlight,  
stand - ing a - lone, moon in her hair?

Have you seen Stella by star - light.

**Chords:** F/A, Abdim7, Gm7, C7sus, C7, F/C, Am/C, Gm/C, Gm(maj7)/C, Gm7/C, F/A, Abdim7, Gm7, C7sus, C7, Am, G#dim7/A, Am7, D9, D7b9

G/B E7 B9 Am7 D7 G/D

when have you known rap - ture so rare The

C7m7b5 F#m7b5 Am7

song a rob - in sings

D7#5 D7 Dm9/G G7b9

through years of end - less

Cmaj9 F13 G/D

springs. The mur mur of a

Em Bm Em7b5/Bb

brook at e - ven tide that

D/A Gdim7 F#m7b5

rip - ples by a nook where two lov - ers hide

B7 E7#5

A great sym - phon - ic

Am Cm

theme. that's Stel - la by star - light

G6/9



and not a dream. *Boy: My*  
*Girl: She's*

C<sup>+</sup>m7b5

1 7



Bm7b5



heart and I a gree  
all of these and more

E7



Am7b5



she's ev - 'ry - thing  
she's ev - 'ry - thing

D7



G (add9)



on earth to me.  
that you'd a - dore.

# STRANGERS IN THE NIGHT

389

adapted from A MAN COULD GET KILLED

Words by CHARLES SINGLETON  
and EDDIE SNYDER

Music by BERT KAEMPFFERT

Moderately slow

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked 'Moderately slow' and 'mf'. The key signature has one flat (B-flat). The piano part features a steady bass line and chords in the right hand. Chord symbols are provided above the staff: F, Gm7, G7, and C7. The vocal melody enters in the second measure. The lyrics are: 'Stran-gers in the night ex-chang-ing glanc-es, won-d'ring in the night what were the chanc-es we'd be shar-ing love be-fore the night was through. Some-thing in your eyes was so in-vit-ing.' The score includes a final piano section with a Gm chord symbol.

Stran-gers in the night ex-chang-ing glanc-es, won-d'ring in the night

what were the chanc-es we'd be shar-ing love be-fore the night was

through. Some-thing in your eyes was so in-vit-ing.

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Gm7

C9

some-thing in your smile was so ex-cit-ing, some-thing in my heart

F

told me I must have you.

Am7b5

D7b9

Stran-gers in the night, two lone-ly peo-ple, we were stran-gers in the night

Gm

Bbm

up to the mo-ment when we said our first hel-lo lit-tle did we know

F Dm7 Gm7 C7 F

love was just a glance a - way, a warm em - brac - ing dance a - way. And ev - er since that night

— we've been to - geth - er, lov - ers at first sight in love for - ev - er.

C7 Gm7/C C7 1 F Bdim7

It turned out so right for stran - gers in the night.

Gm7/C C7 2 F Eb9 Gb7#9 F6

night.

*rit.*

# TAMMY

from TAMMY AND THE BACHELOR

Words and Music by  
JAY LIVINGSTON and RAY EVANS

Moderately

Piano introduction in 3/4 time, key of E-flat major. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Moderately'. Dynamics include *mp* (mezzo-piano) and *rit.* (ritardando).

Tenderly

E $\flat$

Gm

A $\flat$

E $\flat$



I hear the cot - ton - woods whis - p'rin' a - bove:  
Whip - poor - will, whip - poor - will, you and I know,

*mp a tempo*

Gm

Cm

Fm

B $\flat$ 7

E $\flat$



Tam - my! Tam - my! Tam - my's {my} love! The ole hoot - ie  
Tam - my! Tam - my! Can't let him in go! The breeze from the

Gm

A $\flat$

E $\flat$

Gm

A $\flat$



owl hoot - ie - hoo's to the dove:  
bay - ou keeps mur - mur - ing low:

Tam - my!  
Tam - my!

Tam - my!  
Tam - my!

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Bb9



Bb7-9



Eb



Ab



F



F7



Tam - my's  
You love

{my  
in} love!  
him so!

Does my {dar - ling  
lov - er} feel  
When the night is warm,

what I feel  
soft and warm.

when {she  
he} comes  
I long for his

Bb



Bb7



G



Cm



Ab



Eb



Gm



Cm



near?  
charms!

My heart beats so joy - ful - ly,  
I'd sing like a vi - o - lin

you'd think that {she  
he} could  
if I were in his

Fm7



Bb7



Eb



Gm



Ab



Eb



hear!  
arms!

Wish I knew if {she  
he} knew what I'm dream - ing of!  
Wish I knew if he knew what I'm dream - ing of!

Cm



Gm



Bb7



1 Eb



Adim



Bb7



2 Eb



Tam - my!  
Tam - my!

Tam - my!  
Tam - my!

Tam - my's {my  
in} love!  
Tam - my's in

love!

mp

rit

# TEARS IN HEAVEN

399

Words and Music by ERIC CLAPTON  
and WILL JENNINGS

Moderately relaxed tempo

*mf*

A E/G# F#m A E D/F# E7sus E-

Would you know my name  
Would you hold my hand  
Would you know my name

D/F# A/E E

if I saw you in heav - en?  
if I saw you in heav - en?  
if I saw you in heav - en?

A E/G# F#m F#m/E

Would it be the same  
Would you help me stand  
Would you be the same

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D/F# A,1 E

if I saw you in heav - en?  
 if I saw you in heav - en?  
 if I saw you in heav - en?

F#m C#E Em6

(1., 3.) I must be strong — and car - ry on —  
 (2.) I'll find my way — through night and day —

F# Bm

'cause I know — I don't be - long —  
 'cause I know — I just can't stay —

E7sus A E/G# F#m A/E

To Coda

here in heav - en.  
 here in heav - en.

1 D1 E7sus E7 A 2 D/F# E7sus E7

Time can bring you down.

A C Bm

Time can bring you down.

Am D/F# G D/F# Em D/F# G

time can bend your knees.

C Bm Am D/F# G D/F#

Time can break the heart, have you beg - gin' please, beg - gin' please.

E A E/G# F#m F#m/E

D/F# A/E E A E/G# F#m

F#m/E D/F# A/E E

F#m C#m/E# Em6

Be - yond the door — there's peace. I'm sure.

F# Bm E7sus

and I know there'll be no more — tears in heav -

A E/G# F#m A/E D/F# E7sus E7

en.

A

D.S. al Coda

CODA

A E/G# F#m

en.

A/E D/F# E7sus E7 A

rall.

# TENDERLY

from TORCH SONG

Lyric by JACK LAWRENCE  
Music by WALTER GROSS

Moderately

The musical score for "Tenderly" is presented in a standard format with piano accompaniment and vocal lines. The tempo is marked "Moderately". The key signature has three flats (E-flat major), and the time signature is 3/4. The lyrics are: "The eve - ning breeze ca - ressed the trees Ten - der - ly; The tremb - ling trees em - braced the breeze Ten - der - ly; Then you and I came wan - der - ing by And". Chord diagrams are provided for various chords: Ebmaj7, Bb+, Ebm7, Ab9, Fm7, Abm, Eb, Gm7, Fm7, Eb, Absus, Bb7, Abm, Bb7, and Bdim.

**Cm7** **F7** **Bb7** **Ebmaj7**  
 lost in a sigh were we. The shore was kissed by sea and

**Bb+** **Ebm7** **Ab9** **Fm7**  
 mist Ten - der - ly. I can't for - get how two hearts

**Abm** **Eb** **Gm7** **Fm7** **Eb** **Abm** **Bb7** **Bdim**  
 met breath - less - ly. Your arms op - ened wide and

**Dm7** **Ebm** **F9** **F#dim** **Eb** **C+** **Fm7** **Abm** **E7**  
 closed me in - side; You took my lips, you took my love so Ten - der -

**1** **Eb** **Ab** **Bbsus** **Bb7** **2** **Eb**  
 ly The eve - ning ly.

*rall.*

# TENNESSEE WALTZ

Words and Music by REDD STEWART  
and PEE WEE KING

Country Waltz (♩ = 3/4)

mf

G D D7 G

I was waltz - ing with my

G7 C

dar - lin' to the Ten - nes - see — Waltz — when an

G D7

old friend I hap - pened to see. — In - tro -

duced him to my loved one and while they were ...

Chords: G, G7

This system contains the first four measures of the piece. The vocal line begins with a half note 'duced', followed by a half note 'him' in measure 2. Measures 3 and 4 contain the lyrics 'to my loved one' and 'and while they were ...' respectively. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for G and G7 are shown above the first and third measures.

waltz - ing my friend stole my sweet - heart from

Chords: C, G, D7

This system contains measures 5 through 8. The vocal line continues with 'waltz - ing' (measure 5), 'my friend' (measure 6), 'stole' (measure 7), and 'my sweet - heart from' (measure 8). The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for C, G, and D7 are shown above the first, third, and fifth measures of this system.

me. I re - mem - ber the night and the

Chords: G, B7

This system contains measures 9 through 12. The vocal line starts with a half note 'me.' in measure 9, followed by 'I re - mem - ber' (measure 10), 'the night' (measure 11), and 'and the' (measure 12). The piano accompaniment continues. Chord diagrams for G and B7 are shown above the first and fifth measures of this system.

Ten - nes - see Waltz. Now I know just how


Chords: C, G

This system contains measures 13 through 16. The vocal line continues with 'Ten - nes - see' (measure 13), 'Waltz.' (measure 14), 'Now I know' (measure 15), and 'just how' (measure 16). The piano accompaniment continues. Chord diagrams for C and G are shown above the first and third measures of this system.

much I have lost. Yes I lost my lit - tle



dar - lin' the night they were play ing the



beau - ti - ful Ten - nes - see Waltz.



I was Waltz.



# THE FIRST TIME EVER I SAW YOUR FACE

Slowly

Words and Music by  
EWAN MacCOLL

Dm7 Em/B Fmaj7 Dm7 C

Bb

C



*mp*

Dm

G7

The first time  
The first time  
The first time

ev-er |  
ev-er |  
ev-er |

C

Am

saw your face,  
kissed your mouth,  
lay with you

I thought the sun  
I felt the earth  
and felt your heart

Em

F

rose in your eyes,  
move in my hand,  
so close to mine,

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G G7

And the moon \_\_\_\_\_ and the stars \_\_\_\_\_ were the  
Like the trem \_\_\_\_\_ bling heart \_\_\_\_\_ of a  
And I knew \_\_\_\_\_ our joy \_\_\_\_\_ would

C Bb

To Coda

gifts \_\_\_\_\_ you \_\_\_\_\_ gave \_\_\_\_\_ to \_\_\_\_\_ the dark \_\_\_\_\_  
cap \_\_\_\_\_ tive \_\_\_\_\_ bird \_\_\_\_\_ that \_\_\_\_\_ was there \_\_\_\_\_  
fill \_\_\_\_\_ the \_\_\_\_\_ earth \_\_\_\_\_

1 C 2 C

and the end of the \_\_\_\_\_ skies. \_\_\_\_\_  
at my com - \_\_\_\_\_ mand, \_\_\_\_\_

CODA C Bb

D.S. al Coda

my love. \_\_\_\_\_ and last \_\_\_\_\_

musical score for guitar and voice, featuring lyrics and guitar chords.

**Chords:** C, Dm, C/G, G, Dm7, Em/B, Fmaj7, Bb, C.

**Lyrics:**

till the end \_\_\_\_\_ of time, \_\_\_\_\_ my love. \_\_\_\_\_

The first time \_\_\_\_\_ ev - er I saw \_\_\_\_\_

your face, \_\_\_\_\_ your face, \_\_\_\_\_

your face, \_\_\_\_\_ your face.

# THE FOLKS WHO LIVE ON THE HILL

from HIGH, WIDE AND HANDSOME

Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Allegretto

The piano introduction is in C major, 4/4 time. It begins with a melody in the right hand and a bass line in the left hand. The melody starts with a half note C4, followed by a quarter note D4, then a half note E4. The bass line starts with a half note C3, followed by a quarter note D3, then a half note E3. The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The introduction ends with a half note F4 in the right hand and a half note G3 in the left hand, both marked 'acc.' (accelerando).

<sup>C</sup>  
Andantino

G7(C) G7

F

G7

Man - y men with loft - y aims, Strive for loft - y

*rall.*

*P dolce e semplice*

Cmaj.7

Am7

Dm7

G7(C#)

G7

C6

goals, Oth - ers play at small - er games, Be - ing simp - ler souls.

C

Dm7

G7

Em7 C

Cm6

G

I am of the lat - ter brand; All I want to do Is to find a spot of land

*cantabile*

D7(b9) G7+ G7 C C7 F G7

And live there with you.

*mp*

Molto sostenuto

C C7 F G7(C) G7 C Cdim

Some - day we'll build a home on a hill top high,

*p*

G7 C6 G Am7 F G6 Fmaj.7 F6

You and I, — Shin - y and new — a cot - tage that two — can

C C7 F G7 Em A7

fill. — And we'll be pleased to be called —

Dm7 G7 C C7 F G7  
 "The folks who live on the hill!"

C C7 F G7(C) G7 C Cdim  
 Some day we may be add - ing a thing or two,

G7 C6 G Am7 F G6 Fmaj.7 F6  
 a wing or two We will make chang - es as an - y fam' - ly

C C7 F G7 Em A7  
 will, But we will al - ways be called

— "The folks who live on the hill!"

Chords: Dm7, G7, C, C7, F, G7

Our ve - ran - da will com-mand a view of mead-ows green, — The sort of

Chords: Em, B, B7, Em, G+

view that seems to want to be seen. — And when the kids grow up and

Chords: Em7, A9(b5), D7, G, G7, Em, Dm9, G7

*molto rall.*

leave us, — We'll sit and look at that same old view, —

Chords: C, C7, F, G7(C), G7, C, Cdim

*a tempo*

G7 C6 G Am7 F G6 Fmaj7 F6

Just we two — Dar - by and Joan — who used to be Jack — and

C C7 F G7 E A7 Dm7 G7

Jill, — The folks who like to be called — What they have al-ways been called

E A7 D7 G7 1. C C7 F G7

— "The folks who live on the hill." —

*mf*

2. C C9 F9 C

*f* *pp* L.H. *pp* 8

# THE LAST TIME I SAW PARIS

from LADY, BE GOOD  
from TILL THE CLOUDS ROLL BY

Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Briskly



E♭7



The

*mf*

A♭



E♭7



last time I saw Par - is her heart was warm and gay, I

B♭m7♭5



E♭7



B♭m7



E♭7



A♭



neard the laugh - ter of her heart in ev - 'ry street ca - fé. The

last time I saw Par - is, Her trees were dressed for spring, and

**E $\flat$ 7**

lov - ers walked be - neath those trees, and birds found songs to

**B $\flat$ m7 $\flat$ 5** **E $\flat$ 7** **B $\flat$ m7** **E $\flat$ 7**

**Brightly**

Ab **B $\flat$ 7** **E $\flat$**  **B $\flat$ 7**

sing. I dodged the same old tax - i - cabs that I had dodged for

**E $\flat$**  **C7** **F** **B $\flat$ m7**

years: The cho - rus of their squeak - y horns was mu - sic to my

## A tempo

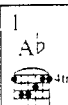


ears. The last time I saw Par - is Her heart was warm and



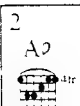
gay. No mat - ter how they change her I'll re - mem - ber her

*ritardando* *freely*



that way.

*a tempo*



The way.

# THE LAST WALTZ

211

Words and Music by LES REED  
and BARRY MASON

Waltz moderato

The piano introduction is in 3/4 time, marked *mf*. It features a series of chords in the right hand and a simple bass line in the left hand. The key signature has one sharp (F#).

The vocal entry begins with the lyrics: "1. I won - dered should I go or should I stay". The piano accompaniment features a melody in the right hand and chords in the left hand. The key signature has one sharp (F#).

1. I won - dered should I go or should I stay  
2. - Thought the love we had was go - in' strong

The vocal entry continues with the lyrics: "The band had on - ly one more song to play". The piano accompaniment features a melody in the right hand and chords in the left hand. The key signature has one sharp (F#).

The band had on - ly one more song to play  
Through the good and bad we'd get a - long

The vocal entry concludes with the lyrics: "Then I saw you out the corn - er of my eye". The piano accompaniment features a melody in the right hand and chords in the left hand. The key signature has one sharp (F#).

Then I saw you out the corn - er of my eye  
Then the flame of love died in your eye

Em7 A7 D A7 Em7 A7

A lit - tle girl a - lone and so shy I had the  
heart was broke in two when you said "good - bye"

D Dmaj7 Gmaj7 G6 A7 Em7 A7

last waltz with you ————— Two lone - ly peo - ple to -

D D7+ G

geth - er ————— I fell in love with you The

Em7(A Bass) A7 to Coda 1 D

last waltz should last for - ev - er.

to Coda

2

D G Gm

ev - er. It's all o - ver now no-thing left to say Just my

D Ddim Em9 A7 Gmaj7

tears and the orch - es - tra play - ing La la la la la la la la

*D. S. al Coda*

F#m7 Em Em7 A7 D A7 Em7 A7

la La la la la la la la I had the

⊕ CODA

D Gmaj7 Dmaj9

ev - er La la la la la la la la

*rall.* *molto rit.*

# THE NEARNESS OF YOU

from the Paramount Picture ROMANCE IN THE DARK

Words by NED WASHINGTON  
Music by HOAGY CARMICHAEL

Slowly

F



F#dim



Gm



E7/G#



F/A



A#dim



mf

Gm7



C7



F



Bb



Why do I just with - er and for -

F



Fmaj7



F7



Bb



Bbm



C7



get all re - sis - tance when you and your mag - ic pass

F



C7








F








Bb








by? My heart's in a dith - er, dear, when





you're at a dis - tance, but when you are near, oh







my! It's not the pale moon that ex - cites me, that






thrills and de - lights me. Oh, no




it's just the near - ness of you.


It is - n't your sweet con - ver - sa - tion that

brings this sen - sa - tion. Oh, no

it's just the near - ness of you.



When you're in my arms

C7b9

Fmaj7

F7



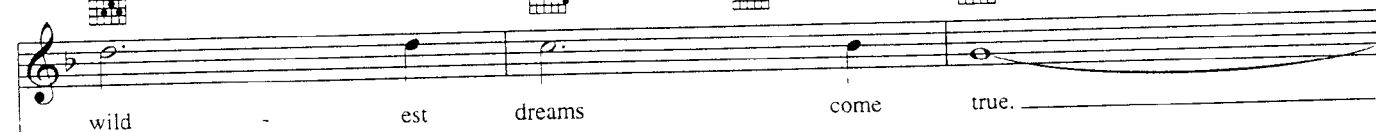
Bbmaj7

Am7b5

D7

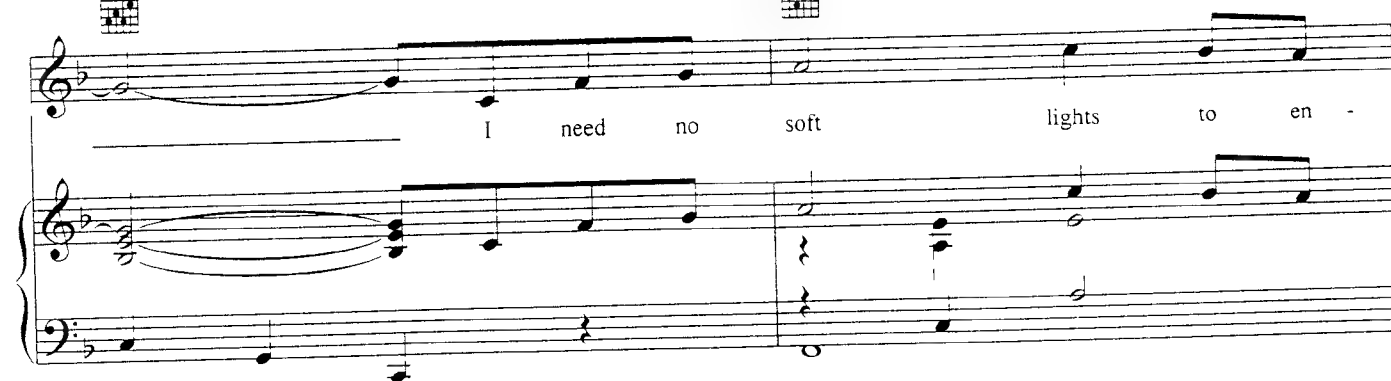
Gm7

Eb7



C7

Fmaj7



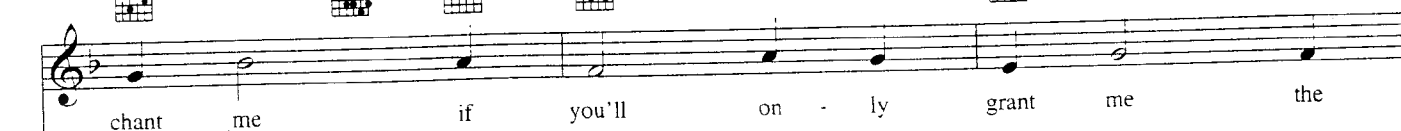
Cm7





Cm7/F

F7#5

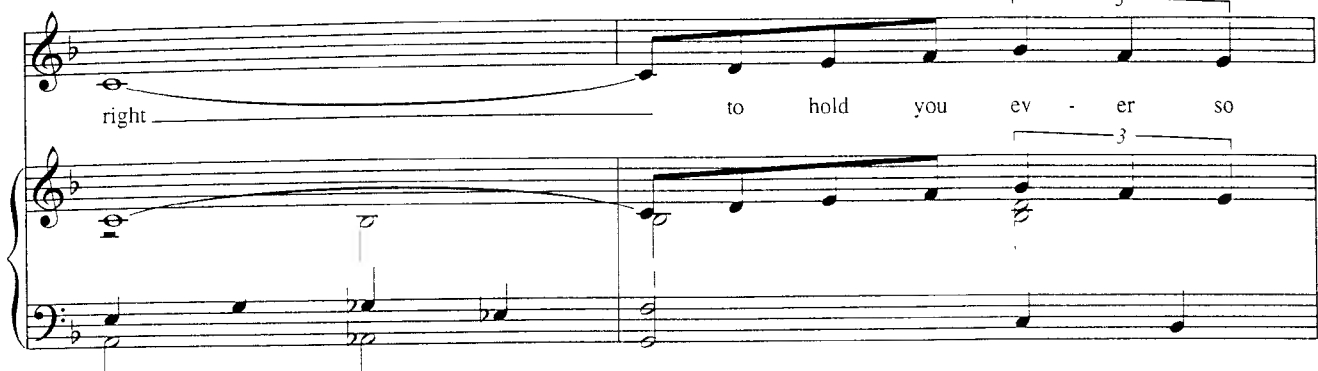
Bbmaj7



Bbdim7



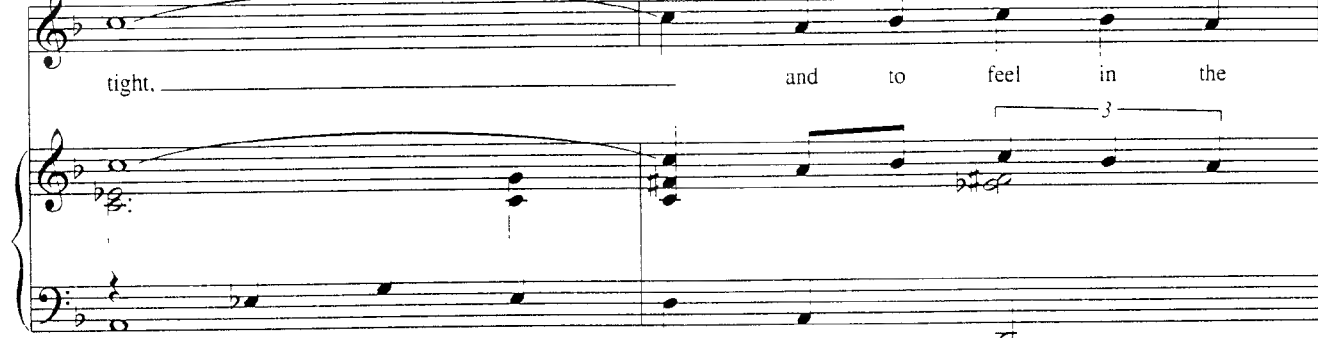
Am7  Ab7  Gm7  C7 







right to hold you ev - er so



Am7b5  D7b9 

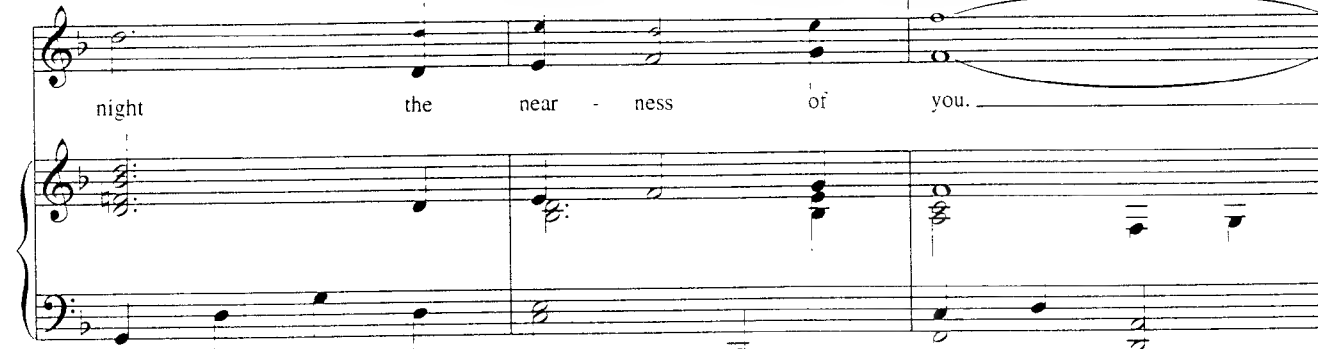
tight. and to feel in the









Gm7  C7  C7sus  C7  1 F  Dm7 

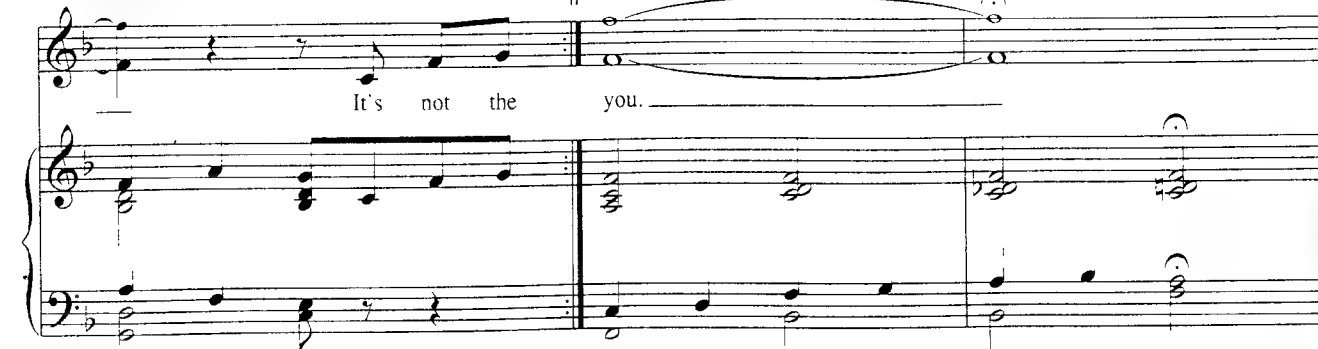
*optional*

night the near - ness of you.



Gm7  C7  2 F  Bb  Bbm  F6 

It's not the you.



# THE PARTY'S OVER

from BELLS ARE RINGING

Words by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Moderately

The par- ty's o- ver, It's time to call it a day They've burst your

pret- ty bal- loon and tak- en the moon a way It's time to wind up

the mas- quer- ade. Just make your mind up The pip- er

C7 F7 Bb7 Ab Bb7 Eb Ab Bb7 Eb

must be paid. The party's o- ver, The can- dles flick- er and dim.

Ab Bb7 Eb Ab Eb Ab Db F#m

You danced and dreamed through the night, It seemed to be right, Just be- ing with him

mf

Now you must wake up, All dreams must end. Take off your

Fm Db7 Bb7 Ab Bb7 Ebmaj7 Cm Fm7

make- up, The par- ty's o- ver, It's all o- ver,

Bb7 1. Eb Ebdim Fm7 Bb7 2. Eb Fm7 Abm6 Eb6

my friend. The par- ty's friend.

rit. f

# THE RAINBOW CONNECTION

from THE MUPPET MOVIE

Words and Music by PAUL WILLIAMS  
and KENNETH L. ASCHER

Moderately, with a lilt

*mp*

A D/A A D/A

A F#m F#m7 Bm D/E E

Why are there so man - y songs a - bout rain - bows, and  
Who said that ev - 'ry wish would be heard and an - swered when

A E/G# F#m7 A/E D(add2) D/E Esus

what's on the oth - er side?  
wished on the morn - ing star?

A E/F# F#m7 Bm7 D/E E

Rain - bows are vi - sions, — but on - ly il - lu - sions, and  
Some - bod - y thought of that, and some - one be - lieved it;

A E/G# F#m7 A/E D(add2) D(add2)/A

rain - bows have noth - ing to hide.  
look what it's done so far.

Dmaj7

So we've been told, and some that choose to be - lieve it.  
What's so a - maz - ing that keeps us star - gaz - ing, and

G#m/C#

I know they're wrong; wait and see.  
what do we think we might see?

Bm7 E D/E C#m7 E/F# F#7

Some - day we'll find it, the Rain - bow Con - nec - tion; the  
Some - day we'll find it, the Rain - bow Con - nec - tion; the

Bm7 E7sus E7 1 A D/A

lov - ers, — the dream - ers, — and me.  
lov - ers, — the dream - ers, — and

A D/A 2 A E/G#

me. All of us

F#m7 A/E D(add2) A/C#

un - der its spell; we know that it's prob - a - bly

D6/E Eb6/F F(add2) F Bb(add2)

mag - ic. Have you been

F/G  Gm7  Cm7  Eb/F  F  Bb  F/A 



half a - sleep and have you heard voices? I've heard them

Gm7  Bb/F  Eb(add2)  Eb/F  Fsus  Bb  F/G  Gm7 

call - ing my name. \_\_\_\_\_ Is this the sweet sound \_ that

Cm7  Eb/F  F  Bb  F/A  Gm7  Eb(add2) 

calls the young sail - ors? The voice might be one and the same. \_\_\_\_\_

Eb  Ebmaj7 

\_\_\_\_\_ I've heard it too many times to ig -

Am/D



nore it. It's some - thing that I'm s'posed to be.

Cm7



F



Eb/F



Dm7



F/G



G7



Some - day we'll find it, the Rain - bow Con - nec - tion; the

Cm7



F7sus



F7



Bb



F/A



Gm7



lov - ers the dream - ers, and me. La da da dee da da

Bb/F



Eb(add2)



Eb



Fsus



F7



Bb



do la la da da da de da do.

# THE THINGS WE DID LAST SUMMER

Moderately

Words by SAMMY CAHN

Music by JULE STYNE

*mp smoothly*  
*with pedal throughout*

The

boat rides we would take, the moon-light on the lake, the way we danced and hummed our fav - orite  
mid-way and the fun, the kew - pie dolls we won, the bell { I } rang to prove that { I } was { you } were { you } were {

song. strong. The things we did last sum - mer I'll re - mem - ber all win - ter long. The  
The things we did last sum - mer I'll re - mem - ber all win - ter

long. The ear - ly morn - ing hike, the rent - ed tan - dem bike, the lunch - es that we used to pack..

Gmaj9 G#dim Am9 D7 Gmaj9

G#dim Am7 D7-9 G Em7 Am7 D7 1 G Am7 D9

2 G G7 Dm7 G7 Dm7 Cmaj9 G7

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Cmaj9 C6 Em7 A9 Em7 A9 Dmaj7 Em7  
 We nev - er could ex - plain that sud - den sum - mer rain. the looks we got when we got back.

F#m7-5 D7 Gmaj9 G#dim Am9 D7 Gmaj9  
 The leaves be - gan to fade like prom - is - es we made. How could a love that seemed so right go

G#dim Am7 D7-9 G Em7 Am7 D9  
 wrong? The things we did last sum - mer I'll re - mem - ber all win - ter

G D11 D13 Gmaj9  
 long.

# THE TWELFTH OF NEVER

Words by PAUL FRANCIS WEBSTER  
Music by JERRY LIVINGSTON

Very slowly, with feeling

G      Em

You ask how much I need you, must

C      G      D7      Gmaj7

I explain? I need you, oh, my dar - ling, like

Am7

D7

D11

D7

Gmaj7

ros - es need rain

You ask how long I'll love you, I'll

G6

Gmaj7

Am7

D7

Em

C

tell you true,

Un - til the Twelfth of Nev - er, I'll

Am7

D7

G

Am7

D7

Gmaj7

still be lov - ing you.

Hold me close.

*cresc.**f*

Am7

D7

G

B7+5

B7-9

Em

nev - er let me go;

Hold me close.

*mf dim.*

A Tempo



melt my heart like A - pril snow I'll love you till the blue - bells for -

*p*

*rit.*

*p*



get to bloom, I'll love you till the



clo - ver has lost it's per - fume I'll



love you till the po - ets run out of

Am7



D7



B7



Em



C



rhyme,

Un - til the Twelfth of Nev - er, And

Am7



D7



G



Em



that's a long, long time;

Un - til the Twelfth of

C



Am7



D7-9



D



G



Am



D7



Nev - er;

And that's a long, long time. You

Am7



D7-9



D7



Gmaj7



that's a long, long time.

dim.

ppp

# THE VERY THOUGHT OF YOU

Words and Music by  
RAY NOBLE

Moderately

*mf*

**Chords:** E7 b9, B7, B2m, E2 B7, E7, A7

**Chords:** B7b3

**Chords:** B2m7 Eb, E29, A2maj7, A2 C, Bdim7

**Chords:** B2m7, E26, A2, Eb7

I don't need your photograph.  
I hold you're respon- sible.

to keep by my bed.  
I'll take it to law.

Your pic- ture is  
I nev- er have

al- ways in my head  
felt like this be- fore

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**Ab** **Bb13**

I don't need your por - trait, dear,  
I'm sue - ing for dam - ag - es.

**Eb7** **Edim7** **Fm** **Fm7** **Fm7b5**

— to call — you to mind. — For sleep - ing or  
— ex - cus - es won't do. — I'll on - ly be

**Abmaj7/Bb** **Bb13b9** **Bbm7**

wak - ing, dear, — I find;  
sat - is - fied — with you:

With a slow, easy swing ( $\text{♩} = \text{♩} \text{ } \text{♩}$ )

**Eb9** **N.C.** **Ad**

The ver - y thought of you, — and I for -

Ab6



get to do the lit tle

A7



Bbm7



Bdm7



A7 C



Bb9



or di - nar - y things that ev - 'ry - one ought to do.

Db/F



Bbm7



Eb7



Fm7



C7#5



I'm liv - ing in a kind of day - dream. I'm

Fm



Fm/Eb



Dm7b5



G7b9



Cm



Abm/Cb



hap - py as a king, and fool - ish tho' it

**E $\flat$ /B $\flat$**  **Bdim** **B $\flat$ m7**

may seem. to me that's ev - 'ry -

**E $\flat$ 7** **N.C.** **A $\flat$**

thing. The mere i - dea of you, the long-ing

**A $\flat$ 6**

here for you, You'll nev - er

**A $\flat$**  **B $\flat$ m7** **Bdim7** **A $\flat$ /C** **B $\flat$ 9**

know how slow the mo - ments go 'til I'm near to you.













I see your face in ev - 'ry flow - er: your








eyes in stars a bove. It's just the

*poco rit.*

thought of you, the ver - y thought of you, my love.

*a tempo*

The ver - y love.

*rit.*

# THE WAY YOU LOOK TONIGHT

455

from SWING TIME

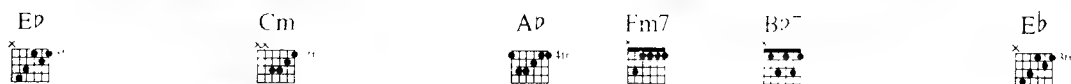
Words by DOROTHY FIELDS

Music by JEROME KERN

Moderately



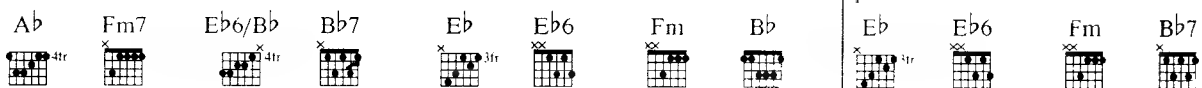
First system of music notation. Treble and bass staves. Dynamics: *mf* and *rall.*



Second system of music notation. Treble and bass staves. Lyrics: "Some day when I'm aw - fly low, when the world is love ly. with your smile so warm. and your cheek so"



Third system of music notation. Treble and bass staves. Lyrics: "cold, soft, I will feel a glow just think - ing of love you cold, soft, there is noth - ing for me but to love you, you." Dynamics: *rall.*



Fourth system of music notation. Treble and bass staves. Lyrics: "and the way you look to - night. Oh, but you're just the way you look to - night." Dynamics: *a tempo*

2














With each word your en - ter - ness grows,




tear - ing my fear a - part,








and that laugh that wrin - kles your nose touch - es my

fool - ish heart. Love - ly.

$A\flat$   $Fm7$   $B\flat9$   $F\sharp9$   $C7$   
  
 nev - er, nev - er change, keep that breath - less charm.



$Fm7$   $B\flat7$   $F\sharp7$   
  
 won't you please ar - range it, 'cause I love you.

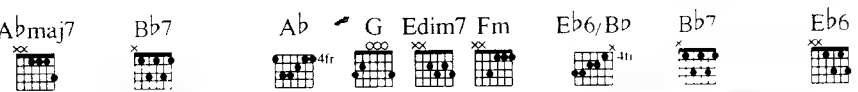
*rall.*



$A\flat$   $Fm7$   $Gm$   $B\flat7$   $E\flat$   $E\flat6$   $Fm9$   $B\flat7$   $E\flat maj7$   $E\flat6$   
  
 just the way you look to - night.

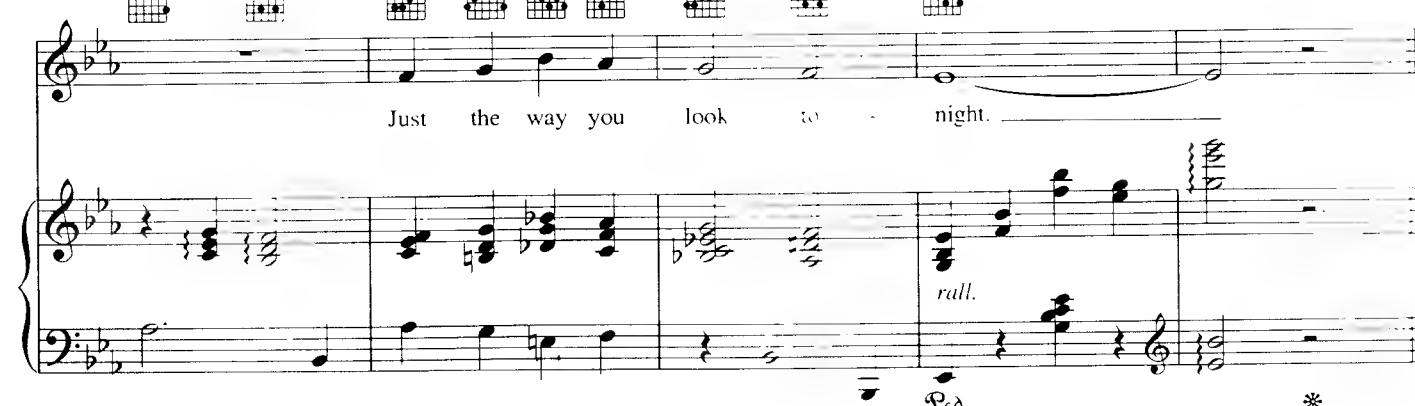
*a tempo*



$A\flat maj7$   $B\flat7$   $A\flat$   $G$   $E\dim7$   $Fm$   $E\flat6/B\flat$   $B\flat7$   $E\flat6$   
  
 Just the way you look to - night.

*rall.*

$F\sharp$   $E\flat$  \*



# THERE'S A SMALL HOTEL

from ON YOUR TOES

411

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Am7 D7/A D7 F# Am/G Am7/C D7

*mp* *poco rit.*

The piano introduction consists of two staves. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2. The tempo is marked 'Moderately' and the dynamics are 'mp' and 'poco rit.'.

Gmaj7 G6 Gmaj7 G6 G

There's a small ho - tel With a wish - ing well: I

The vocal line starts with a G4 note, followed by a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a series of eighth notes in the right hand: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2. The dynamics are 'p' and 'poco rit.'.

Am7 D7 Gmaj7 G6 Gmaj7 G6

wish that we were there to - geth - er.

The vocal line starts with a G4 note, followed by a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a series of eighth notes in the right hand: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2. The dynamics are 'p' and 'poco rit.'.

Gmaj7 G6 Gmaj7 G6 G

There's a brid - al suite; One room bright and neat, Com -

The vocal line starts with a G4 note, followed by a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a series of eighth notes in the right hand: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2. The dynamics are 'p' and 'poco rit.'.

Am7 D7 Gmaj7 G6

plete for us to share to geth er.

Gmaj7 G6 C Dm7 G7

Look - ing through the win - dow you can

*mf*

C D#dim E7 Am

see a dis - tant stee - ple: Not a sign of

E7 F Am Cm7 D7 Gmaj7 G6

peo - ple. Who wants peo - ple? When the

*p*

Gmaj7 G6 G

steep bell says, "Good night, sleep well." we'll

Am7 D7 Gmaj7 G6 Am7 D7

thank the small ho - tel to - geth - er.

2 D7 Bb Cm7 F7

tel. We'll creep in - to our lit - tle shell And we will

G Am7 D7 Gmaj7

thank the small ho - tel to - geth - er.

*rit.* *L.H.* *mf*

*Ped.*

# THESE FOOLISH THINGS

(Remind Me of You)

Words by HOLT MARVELL  
Music by JACK STRACHEY

Slowly

E♭6/B♭

B7♭5

B♭7

E♭6

Cm7

A cig - a-rette that bears a  
First daf - fo-dils and long ex  
Gau - de - nia per fume ling ring

*f* *R.H.*

Fm7

B♭7

E♭6

Cm7

F9

B♭7

lip - stick's tra - ces, An air line tick - et to ro - man - tic pla - ces,  
cit - ed ca - bles, And can - dle lights on lit - tle cor - ner ta - bles,  
on a pil - low, Wild straw - b'ries on - ly sev - en francs a ki - lo,

*R.H.*

E♭9

A♭

C7

F7

And still my heart has wings — These fool - ish things re - mind me of  
And still my heart has wings — These fool - ish things re - mind me of  
And still my heart has wings — These fool - ish things re - mind me of

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Fm7/Bb Bb7 Eb6 Cm7 Fm7 Bb7  
 you. A tin kling pia no in the next a part ment.  
 you. The park at eve - ning when the bel. has sound ed.  
 you. The smile of Gar - bo and the scent of ro ses.

F#b6 Cm7 J-9 Bb7 Eb9  
 Those stum - bling words that told you what my heart meant. A fair-ground's paint-ed swings -  
 The "Ile de France" with all the gulls a - round it. The beau - ty that is Spring -  
 The wait - ers whis - tling as the last bar clos - es, The song that Cros by sings.

Ab C7 F9 Bb7 Eb D7  
 These fool - ish things re - mind me of you.  
 These fool - ish things re - mind me of you.  
 These fool - ish things re - mind me of you.

Gm6 Cm6/D D9 Gm  
 You came, you saw, you con - quer'd  
 How strange, how sweet, to find you  
 How strange, how sweet, to find you

The musical score is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (B-flat major). The score is divided into four systems. Each system includes a vocal line with lyrics, a piano line, and a guitar line with chord diagrams. The chords are: Fm7/Bb, Bb7, Eb6, Cm7, Fm7, Bb7, F#b6, Cm7, J-9, Bb7, Eb9, Ab, C7, F9, Bb7, Eb, D7, Gm6, Cm6/D, D9, and Gm. The lyrics are: 'you. A tin kling pia no in the next a part ment. you. The park at eve - ning when the bel. has sound ed. you. The smile of Gar - bo and the scent of ro ses. Those stum - bling words that told you what my heart meant. A fair-ground's paint-ed swings - The "Ile de France" with all the gulls a - round it. The beau - ty that is Spring - The wait - ers whis - tling as the last bar clos - es, The song that Cros by sings. These fool - ish things re - mind me of you. These fool - ish things re - mind me of you. These fool - ish things re - mind me of you. You came, you saw, you con - quer'd How strange, how sweet, to find you How strange, how sweet, to find you'.

me: still: still: When These things did are that to me, I  
 These things are dear to me. They  
 They

knew some - how this had to be. The winds of March that make my  
 seem to bring you near to me. The sigh of mid - night trains in  
 seem to bring you near to me. The scent of smould'ring leaves, the

heart a danc - er, A tel e - phone that rings but who's to an - swer? Oh, how the ghost of you  
 emp - ty sta - tions, Silk stock - ings thrown a - side, dance in - vi - ta - tions. Oh, how the ghost of you  
 wail of steam - ers, Two lov - ers on the street who walk like dream - ers. Oh, how the ghost of you

clings! These fool ish things re mind me of you.  
 clings! These fool - ish things re - mind me of you.  
 clings! These fool - ish things re mind me of you.

you.

1. 2. Eb6 Bbdim7 Bb13 Bb7#5  
 3. Eb

# TILL THERE WAS YOU

from Meredith Willson's THE MUSIC MAN

By MEREDITH WILLSON

Rubato

The piano introduction is in E-flat major, 4/4 time, marked *mp* (mezzo-piano). It features a rubato tempo. The melody is played in the right hand, starting with a half note E-flat, followed by quarter notes G-flat, A-flat, and B-flat. The left hand provides a harmonic accompaniment with chords and single notes.

Moderately  
Fast

Ebmaj7

Edim

Fm7

Abm7

The first line of the song is in E-flat major, 4/4 time, marked *Moderately Fast*. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "There were bells on the hill, but I never heard them ring- ing. No, I".

The second line of the song continues the melody and accompaniment. The lyrics are: "nev- er heard them at all 'till there was you. There were". The piano accompaniment includes triplets in the left hand.

The third line of the song continues the melody and accompaniment. The lyrics are: "birds in the sky, but I nev- er saw them wing- ing, No, I". The piano accompaniment includes triplets in the left hand.

Eb Ebmaj7 Dmaj7 Fm7 Bb7 Eb6 Abm6 Slower Ebmaj7 Gm7 Am7-5  
 nev- er saw them at all, 'till there was you And there was

Fm7 Emaj7 Ebmaj7 D7-9 Db7 Cm7 Dm7 Ebmaj9 Dm7 Db7 C7 B7 Bb7 Ab7 Gb7  
 mu- sic and there were won- der- ful ro- ses, they tell me in sweet fra- grant

F7 Bb9 Bb7+5 Moderately Fast Ebmaj7  
 mea- dows of dawn, and dew, There was love all a-

Edim Fm7 Abm7 Eb Ebmaj7 Dmaj7  
 -round, but I nev- er heard it sing- ing, No, I nev- er heard it at

Fm7 Bb7 Eb6 Abm6 Eb6 Bb7 Eb6 Abm6 Eb6  
 all 'till there was you. There were you.

N.C.

# TIME IN A BOTTLE

Words and Music by  
JIM CROCE

Moderately

Chord diagrams for guitar are provided above the staff.

**First System:** Dm, Dm(maj7)/C#, Dm7/C

**Second System:** G/B, Gm6/Bb, Dm/A, A7/G, A, Dm6/B, A/C#

**Third System:** A7/Bb, Dm/A, A7/G, Dm, Dm(maj7)/C#, Dm7/C

**Fourth System:** Dm6/B, Gm6/Bb, Gm/Bb, A7, Gm7, A7, Dm6/B, A7/C#

**Vocal Lyrics:**

If I could save time in a bot - tle,  
I could make days last for - ev - er.

the first thing that I'd like to do  
if words could make wish es come true.

A7/E Dm A7/C# Dm Dm7/C Bb

is to save every day 'til e - ter - ni - ty and  
I'd save ev'ry day like a trea - sure

Gm7 Dm/F Gm6 A7

pass - es a - way just to spend them with you.  
then a gain I would spend them with you.

1 2 D

If But there nex - er seems to

Dmaj7/C# D6/B D/A

be e - nough time to do the things you want to do once you

G D6/F# Em7 A7

find them. I've

D Dmaj7/C# D6/B D/A

looked a - round e - nough to know that you're the one I want to go through

G D6/F# Em7 To Coda A7

time with. If

Dm Dm(maj7)/C# Dm7/C Dm6/B

I had a box just for wish - es and

Gm6/Bb Gm/Bb A7 Gm7 A7 Dm6/B A7/C# A/E Dm A7/C#

dreams that had nev er come true. \_\_\_\_\_ the

Dm Dm7/C Bb Gm7

box would be emp - ty ex - cept for the mem - ry of

Dm/F Gm6 A7

how they were an - swered by you. \_\_\_\_\_ But there

D.S. al Coda

CODA A7 Dm

Play 3 times

# TRUE LOVE

from HIGH SOCIETY

Moderately Slow

Words and Music by  
COLE PORTER

Piano introduction in G major, 3/4 time. The right hand plays a series of chords: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of chords: G3, A3, B3, C4, B3, A3, G3. The tempo is marked *mf* and *poco rit.*

Vocal and piano accompaniment for the first line of the song. The vocal line is in G major, 3/4 time. The piano accompaniment is in G major, 3/4 time. The tempo is marked *a tempo*. The lyrics are: "I give to you and you give to me".

Vocal and piano accompaniment for the second line of the song. The vocal line is in G major, 3/4 time. The piano accompaniment is in G major, 3/4 time. The lyrics are: "True Love, True Love. So, on and".

Vocal and piano accompaniment for the third line of the song. The vocal line is in G major, 3/4 time. The piano accompaniment is in G major, 3/4 time. The lyrics are: "on it will al-ways be True".

Love, True Love. For you and

I have a guard - ian an - gel on high With

noth - ing to do But to give to

you and to give to me Love for -

ev - er true. I true.

*poco rit.*

*p*

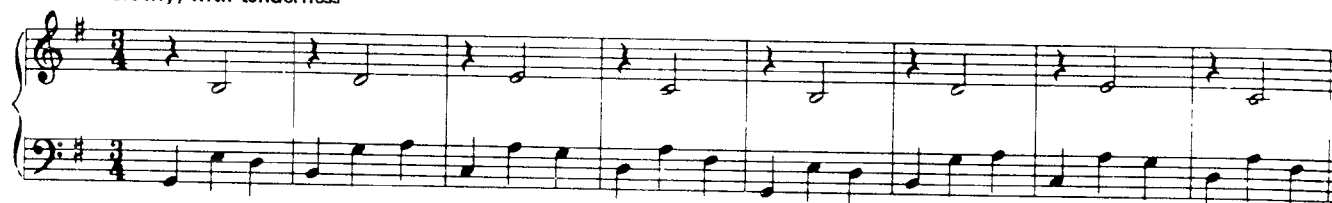
Chords: G, Cm, F7, Bb, G7, Cm, F, Bb7, D7, G, C, Gdim, G, D7, G, C, D7, G.

# TRY TO REMEMBER

from THE FANTASTICKS

Words by TOM JONES  
Music by HARVEY SCHMIDT

Slowly, with tenderness



Try to re-mem-ber the kind of Sep-tem-ber when life no was  
Try to re-mem-ber the when kind life was so tem-ber der that life no was one

Chords: G, Am, D7, G

slow wept and ex-cept so the mel-low wil-low. Try to re-mem-ber the  
slow wept and ex-cept so the mel-low wil-low. Try to re-mem-ber the

Chords: Am, D7, G

kind life of Sep-tem-ber when grass was green and be-grain side was yel-low  
kind life of Sep-tem-ber when grass was green and be-grain side was yel-low  
kind life of Sep-tem-ber when grass dreams were kept and be-grain side was your pil-low

Chords: Am, D7, G, Am, D7

Bm7      Em7      Am7      D7      Gmaj7  
 Try to re-mem-ber the kind of Sep-tem-ber when you were a  
 Try to re-mem-ber when kind life was so tem-ber that love was an

Cmaj7      F      D7      G  
 tem-ber and a cal-bout low to fel-low. — Try to re-mem-ber and  
 em-ber a about to bil-low. — Try to re-mem-ber and

Am      D7      1. G      Cmaj7  
 if you re-mem-ber, then fol-low. — (Echo) Fol-low, fol-low, fol-low, fol-low, fol-low,  
 if you re-mem-ber, then

D7      2. G  
 fol-low, fol-low, fol-low. fol-low — Fol-low, fol-low,

Cmaj7      D7      G  
 fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low...  
 rit. e dim. *pp* *gva*

# UNCHAINED MELODY

from the Motion Picture UNCHAINED

Lyric by HY ZARET  
Music by ALEX NORTH

Moderately slow

Chord diagrams: C, Am, F, G, C, Am

*mf*

Whoa, \_\_\_\_\_ my \_\_\_\_\_ love, \_\_\_\_\_ my

dar - lin', \_\_\_\_\_ I've hun - gered for \_\_\_\_\_ your \_

\_\_\_\_\_ touch a long. lone ly

G

time. And

C Am

time goes by so

F G

slow - ly and time can do so -

C Am

much. Are you still

mine? I

need your love.

I need your love God

speed your love to me.

The musical score is written for guitar and piano. It consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: 'mine? I', 'need your love.', 'I need your love God', and 'speed your love to me.'. Chord diagrams are provided for the guitar part: G (first system), C (second system), G (third system), Am (fourth system), Em (fourth system), F (fifth system), and G (fifth system). The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with various chords and arpeggios.

Chord diagrams: C, C7

Chord diagrams: F, G, F, Eb

Lone - ly — riv - ers flow to the sea, to the sea,

Chord diagrams: F, G, C

to the — o - pen arms — of the sea, yeah.

Chord diagrams: F, G, F, Eb

Lone - ly — riv - ers sigh. "Wait for me, — wait for me.

F G C

I'll be com - in' home. Wait for me!"

Am

Woah. my love, my

F G

dar - lin'. I've hun - gered, hun - gered for your

C Am

touch a long, lone - ly

G

time. And

C Am

time goes by so

F G

slow - ly and time can do so

C Am

much. Are you still

The musical score is written for guitar and voice. It consists of four systems of music. Each system has a vocal line and a guitar accompaniment. The guitar part includes chord diagrams for G, C, Am, and F. The lyrics are: 'time. And time goes by so slow - ly and time can do so much. Are you still'. The music is in a 4/4 time signature. The guitar accompaniment features a mix of single notes and chords, with some triplets in the final system. The vocal line is simple and follows the lyrics.

mine' I need your

love, I need your love. God

speed — your love — to me.

Am F Fm6 C

*cresc.* *molto rit.* *ff*

Detailed description: This is a musical score for guitar and voice. It consists of four systems of music. Each system has a vocal line (treble clef) and a guitar accompaniment (treble and bass clefs). The lyrics are: 'mine' I need your love, I need your love. God speed — your love — to me. The guitar part includes various chords: G, C, Am, Em, F, and Fm6. There are also guitar-specific notations like 'x' on strings and '8va' for octave. Dynamics include 'cresc.', 'f', 'molto rit.', and 'ff'. The score ends with a double bar line and a final chord.

# UNTIL IT'S TIME FOR YOU TO GO

443

Moderately fast

Words and Music by  
BUFFY SAINTE-MARIE

Guitar → G  
(capo  
1st fret)

G/F#  
Ab/G

Keyboard → Ab

You're not a dream, you're not an an - gel, you're a  
dif - f'rent, worlds a - part, we're not the

*mp legato*

Bm7-5/F

E7  
F7

Am  
Bbm

Am(maj7)

Cm7-5/Gb

Bbm(maj7)

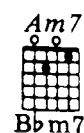
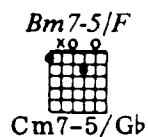
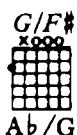
man, I'm not a queen, I'm a wom - an, take my  
same, we laughed and played at the start like in a

Am7  
Bbm7

D7  
Eb7

G  
Ab

hand. We'll make a space in the  
game. You could have stayed out - side my



lives that we'd planned, \_\_\_\_\_ and here we'll stay un - til it's  
 heart but in you came, \_\_\_\_\_ and here you'll stay un - til it's

*D7*  
  
*Eb7*

1. *G*  
  
*Ab*

*D*  
  
*Eb*

time for you to go. Yes, we're  
 time for you to

2. *G*  
  
*Ab*

*Ab*  
  
*A*

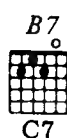
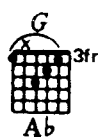
*F7*  
  
*F#7*

go. \_\_\_\_\_ Don't ask \_\_\_\_\_



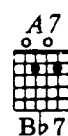
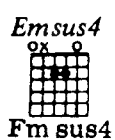
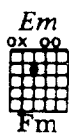
why, \_\_\_\_\_ don't ask \_\_\_\_\_

*cresc.* *mf*



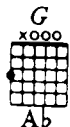
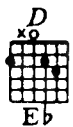
how, \_\_\_\_\_ don't ask \_\_\_\_\_ for -

*cresc.* *mf*



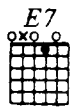
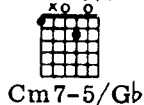
ev - er, \_\_\_\_\_ love me \_\_\_\_\_

*dim.* *mp*

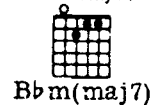


now. \_\_\_\_\_ This love of mine had no be - gin-ning, it has no

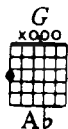
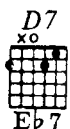
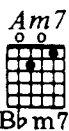
Bm7-5/F



Am(maj7)



end, \_\_\_\_\_ I was an oak, now I'm a wil-low; now I can



bend. \_\_\_\_\_ And though I'll nev-er in my life see you a -

Bm7-5/F



Cm7-5/Gb



F7

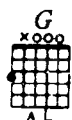


Bbm7

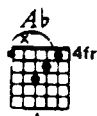


Eb7

gain, \_\_\_\_\_ still I'll stay un - til it's time for you to

 A musical score for the first system. It features a vocal line on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature has two flats (Bb and Eb). The vocal line has lyrics: "gain, \_\_\_\_\_ still I'll stay un - til it's time for you to". The piano accompaniment consists of eighth and quarter notes in the right hand and a simple bass line in the left hand.


Ab

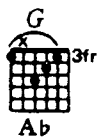


A



F#7

go. \_\_\_\_\_ Don't ask \_\_\_\_\_

 A musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line has lyrics: "go. \_\_\_\_\_ Don't ask \_\_\_\_\_". The piano accompaniment continues with similar rhythmic patterns.


Ab



A



F#7



Ab

why of me, don't ask \_\_\_\_\_ how of

 A musical score for the third system. It continues the vocal line and piano accompaniment. The vocal line has lyrics: "why of me, don't ask \_\_\_\_\_ how of". The piano accompaniment continues with similar rhythmic patterns.

me, — don't ask — for - ev - er of — me,

*cresc. poco a poco*

**B7**  
C7

**Em**  
Fm

love me, — love me, — now. — You're not a

*f*

**Am7**  
Bbm7

**A7**  
Bb7

**D**  
Eb

dream, you're not an - gel, you're a man, — I'm not a

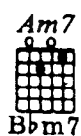
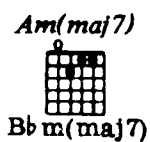
*dim. poco a poco*

**G**  
Ab

**G/F#**  
Ab/G

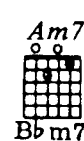
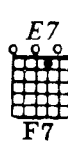
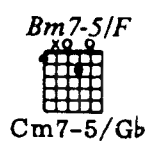
**Bm7-5/F**  
Cm7-5/Gb

**E7**  
F7



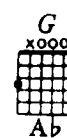
queen, I'm a wom-an, take my hand. \_\_\_\_\_ We'll make a space in the

*mf*



lives that we'd planned, \_\_\_\_\_ and here we'll stay un - til it's

*molto rit.*



time for\_ you to go.

*a tempo*

2a \*

# WE KISS IN A SHADOW

from THE KING AND I

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Molto moderato e semplice

Refrain (slowly and tenderly)

First system of musical notation. The vocal line begins with a treble clef, key signature of one flat (B-flat), and a 4/4 time signature. The piano accompaniment is in the same key and time. The tempo/mood is "Molto moderato e semplice". The first measure of the piano part is marked *mf* (mezzo-forte). The second measure is marked *dim.* (diminuendo). The third measure is marked *p* (piano) and *legato* (smoothly). The vocal line has a guitar chord diagram for F major above the first measure. The lyrics "We kiss in a" are written below the vocal line.

Second system of musical notation. The vocal line continues with the lyrics "shad - ow" and "We hide from the moon." The piano accompaniment continues with a guitar chord diagram for C7 above the second measure. The tempo/mood is "Molto moderato e semplice".

Third system of musical notation. The vocal line continues with the lyrics "Our meet - ings are few and o - ver too soon." The piano accompaniment continues with a guitar chord diagram for F major above the second measure. The tempo/mood is "Molto moderato e semplice".

We speak in a whis - per.

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics "We speak in a whis - per." are written below the vocal line. The piano part features arpeggiated chords in the right hand and sustained bass notes in the left hand.

A - fraid to be heard; When peo - ple are

The second system of the musical score. The vocal line continues with the lyrics "A - fraid to be heard; When peo - ple are". The piano accompaniment continues with similar arpeggiated textures. The system concludes with a repeat sign.

near, we speak not a word.

The third system of the musical score. The vocal line includes the lyrics "near, we speak not a word." and ends with a long note. Above the vocal staff, a guitar chord diagram for the F major chord is shown. The piano accompaniment continues with sustained bass notes and arpeggiated chords.

A - lone in our se - cret. To - geth - er we

The fourth system of the musical score. The vocal line includes the lyrics "A - lone in our se - cret. To - geth - er we". Above the vocal staff, guitar chord diagrams are provided for Am, B7, and Em. The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking. The system concludes with a repeat sign.

C

sigh

F

For one smiling day to be

E

D7

E7

cresc.

Am

free

To kiss in the

mf

p legato

C7

sun - light

And say to the sky

7

NC.

Be - hold and be - lieve what you see!

F13

F7#5      B<sup>9</sup>maj7      B<sup>b</sup>maj7/A      Gm7      C9  
 Be hold how my lov er loves

1 F      2 F  
 me!      me!

*mf*      *mp*

*p* *morendo* *pp*  
 Ped. \*

# WE'VE ONLY JUST BEGUN

Words and Music by ROGER NICHOLS  
and PAUL WILLIAMS

Slowly

F $\flat$ /B $\flat$

A $\flat$ maj7

E $\flat$  B $\flat$

A $\flat$ maj7

The piano introduction is in 4/4 time, marked 'mf' (mezzo-forte). It features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord diagrams for F $\flat$ /B $\flat$ , A $\flat$ maj7, E $\flat$  B $\flat$ , and A $\flat$ maj7 are shown above the staff.

E $\flat$

A $\flat$ maj7

Gm7

We've on - ly just be - gun \_\_\_\_\_ to live. \_\_\_\_\_

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes a triplet of eighth notes. Chord diagrams for E $\flat$ , A $\flat$ maj7, and Gm7 are shown above the staff.

Cm7

Cm9

Fm9

Fm7

Cm9

Cm7

White lace and prom - is - es, a kiss for luck \_\_\_\_\_ and we're

The second line of the song continues the vocal melody and piano accompaniment. It includes a triplet of eighth notes in the piano part. Chord diagrams for Cm7, Cm9, Fm9, Fm7, Cm9, and Cm7 are shown above the staff.

Fm9

B $\flat$ 7sus

E $\flat$

on our way. \_\_\_\_\_

(1.) Be - fore the ris - ing  
(2., D.S.) And when the eve - ning

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. It includes a repeat sign and a first ending. Chord diagrams for Fm9, B $\flat$ 7sus, and E $\flat$  are shown above the staff.

Abmaj7

Gm7

Cm7

Cm9

Fm9

Fm7

sun comes we fly, we smile. So many roads to choose, so much of life a-head.

Cm9

Cm7

Fm9

Bb7sus

To Coda

we start out walk-ing and learn to run. we'll find a place where there's room to grow. And yes, we've just be-

Ebmaj7

Abmaj7

Ebmaj7

Abmaj7

Bb

C

Fmaj7

gun. Shar-ing hor-i-zons that are

C

Fmaj7

C

Fmaj7

Cmaj7

Fmaj7

new to us, watch-ing the signs a-long the way.

E Amaj7 E Amaj7 E Amaj7

Talk - ing it o - ver just the two of us. work - ing to geth - er day

Bb7sus Bb9sus Bb9sus

day, to - geth - er. geth - er.

D.S. al Coda

geth - er.

CODA Bb7sus Ebmaj7

And yes, we've just be - gun.

Abmaj7 Ebmaj7 Abmaj7 G

# WHAT A WONDERFUL WORLD

Words and Music by GEORGE DAVID WEISS  
and BOB THIELE

Slowly

The musical score is written for voice and piano. It begins with a tempo marking of 'Slowly'. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems. The first system shows the vocal melody and piano accompaniment. The piano part features a prominent triplet pattern in the bass line. The second system includes lyrics: 'trees of green, red ros - es too; I see them bloom'. The third system includes lyrics: 'for me and you, and I to my - self.' The score includes various guitar chord diagrams (F, Am, Bb/F, Am/E, Gm/F, F, A7/E, Dm, Eb) and dynamic markings like 'mf' and 'simile'. The piano accompaniment continues with the triplet pattern throughout.

**System 1:**

Vocal: *I see*

Piano: *mf*

**System 2:**

Vocal: trees of green, red ros - es too; I see them bloom

Piano: *simile*

**System 3:**







Vocal: for me and you, and I to my - self.
















"What a won - der - ful world." I see

skies of blue and clouds of white. the bright — bless - ed day, the

dark — sa - cred night. — and I think — to my - self,

"What a won - der - ful world." The

C7 F

col - ors of the ram - bow, so pret - ty in the sky, are

C7 F

al so on the fac - es of peo - ple go - in' by. I see

Dm C/E Dm/F C/G

friends shak - in' hands, say - in', "How do you do!"

Dm/F F#dim Gm7 F#dim C/G C7

They're real - ly say - in'. "I love you." I hear

*cresc.* *f*

F Am B $\flat$ /F Am/E Gm/F F  
 ba bies cry, I watch them grow; They'll learn much more than

*simile*

A7/F Dm D $\flat$  C11 C7  
 I'll ev-er know, and I think to my-self. "What a won-der-ful

**Rubato**

F Am7 $\flat$ 5 D7 Gm7  
 world." Yes, I think to my-self,

C7 $\flat$ 9 F Gm/F F  
 "What a won-der-ful world."

*rit.*

# WHAT KIND OF FOOL AM I?

from the Musical Production STOP THE WORLD—I WANT TO GET OFF

Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

Moderately slow

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately slow'. The piano part features a steady bass line and chords in the right hand. The vocal melody enters in the second system. The lyrics are: 'What kind of fool am I? Who never fell in love, It seems that I'm the only one that I have been thinking of. What kind of man (life) is this? An empty shell, A lonely cell in which an'. The score includes guitar chord diagrams for G7, Cmaj7, Dm7, A7, D7, G/B, and Em7. The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings.

What kind of fool am I? Who never fell in love, It seems that

I'm the only one that I have been thinking of. What kind of

man (life) is this? An empty shell, A lonely cell in which an

Am7 D7 Gsus G7 Cmaj7

emp- ty heart must dwell ————— What kind of lps are these ———  
 clown am I?

Cmaj7 Dm7(add G) G7 Cmaj7

That lied with ev- 'ry kiss? That whis- pered emp- ty words of  
 What do I know of life? Why can't I cast a way the

Gm/Bb A7 Gm7 C7 F6

love mask that left me a- lone like this? Why can't I fall in love  
 of play and live my life? Why can't I fall in love

Dm7-5 C/E D7 Dm7

like an- y oth- er man ——— And may- be then I'll know what  
 't.I I don't give a damn

Fm G7 1. C Cmaj7 Am7 Fmaj7 G7 2. C Cmaj7 Am7 Fmaj7 Dm7 Cmaj7

kind of fool I am. What kind of am. ———

# WHAT'LL I DO?

from MUSIC BOX REVUE OF 1924

Words and Music by  
IRVING BERLIN

## Moderate Waltz



*mp*



Gone is the ro - mance that was so di -  
Do you re - mem - ber a night filled with



vine. 'Tis bro - ken and can - not be  
bliss? The moon - light was soft - ly de -



mend - ed. You must go  
scend - ing. Your lips and

C/G E Amaj9 F#m7b5

your my way lips and were I tied must with go a mine. kiss. But A

E/B B- E

now kiss that with our an love un - dreams hap - have py end end -

G7sus G7 C Fm6 C/E C7

ed. } What'll I do when you are far a -  
ing. }

Dm7b5 C/G G7 C

way and I am blue, what'll I do?

What - 'll I do when I am won d'ring

Chords: C, Fm6, C/E, C7

who is kiss ing you. what - 'll I

Chords: Dm7b5, C/G, G7

do? What - 'll I do with

Chords: C, Bb/C, C7, F

just a pho to graph to

Chords: Dm, F, Fm6

C E A7 D7

tell my trou bles to?

G7 C F#m6 C E C

When I'm a - lone with on - ly dreams of

Dm7b5 C/G G7

you that won't come true, what - 'll I

1 2 C Cm7b5 Dm7 G7 C C6/9

do? What - 'll I do?

# WHEN I FALL IN LOVE

from ONE MINUTE TO ZERO

Words by EDWARD HEYMAN  
Music by VICTOR YOUNG

Slowly, with much feeling



*mf*



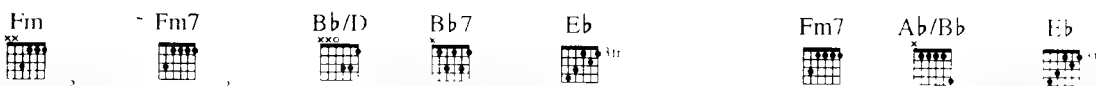
When I fall in love it will be for - ev - er, or I'll nev - er



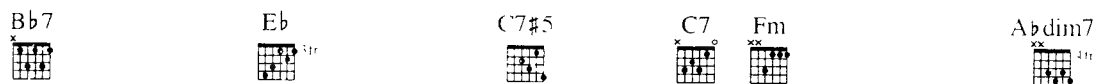
fall in love. In a rest - less world like this is. love is



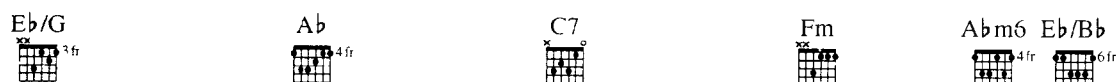
end - ed be - fore it's be - gun, and too man - y moon - light kiss - es seem to



cool in the warmth of the sun. When I give my heart it will be com -



plete - ly, or I'll nev - er give my heart; And the



mo - ment I can feel that you feel that way too is when I fall in

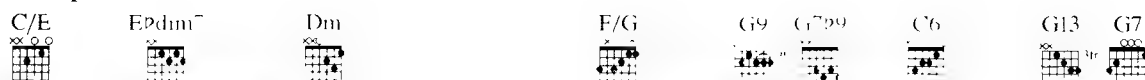


love with you. you.

# WHEN YOU WISH UPON A STAR

Words by NED WASHINGTON  
Music by LEIGH HARLINE

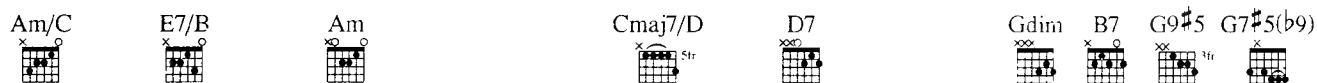
With expression



*mf*

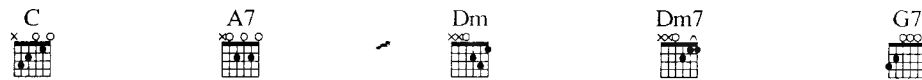


When a star is born, They pos - sess a gift or two,



One of them is this They have the pow - er — to make a wish come true.

*rall.*



When you wish up - on a star, makes a dif - ference

*a tempo*

Cdim C C6/G C/E Ebdim<sup>-</sup> Dm Am/E F F/G G9 G7b9  
 who you are, An - y - thing your heart de - sires will come to

Cdim C Am D7

those who love. the sweet full fill-ment of their se-cret

Fm6 G7- G7#5(b9) G7 C A7 Dm Dm7

long - ing. Like a bolt out of the blue.

G7 Cdim C C6/G C/E Ebdim7 Dm Am/E F

Fate steps in and sees you thru, When you wish up - on a star your

1 F/G G9 G7b9 C G13 G7 2 F/G G7 C

dream comes true. dream comes true.

# WHERE DO I BEGIN

(Love Theme)

from the Paramount Picture LOVE STORY

Words by CARL SIGMAN

Music by FRANCIS LAY

Slowly

Gm

F#dim7 G

Ebmaj7

Piano introduction in G minor, 4/4 time. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Slowly' and the dynamics are 'p' (piano). The introduction ends with a 'With pedal' instruction.

D7sus

D7

Gm

Where do I be - gin \_\_\_\_\_ to tell the sto - ry of how  
With her first hel - lo \_\_\_\_\_ she gave a mean - ing to this

mp

D7

great a love can be, \_\_\_\_\_ the sweet love sto - ry that is  
emp - ty world of mine. \_\_\_\_\_ There'd nev - er be an - oth - er

Gm

Ebmaj7

old - er than the sea, \_\_\_\_\_ the sim - ple truth a - bout the  
love, an - oth - er time: \_\_\_\_\_ she came in - to my life and

1

D7 Gm

love she brings to me? Where do I start?  
made the liv - ing fine

2

F#dim7/G Gmaj7

— She fills my heart.

G7 Cm F7

— She fills my heart — with ver - y spe - cial things. — with an - gel

Bbmaj7 Ebmaj7 Am7b5 D7

songs. — with wild i - mag - in ings. — She fills my soul — with so much

Gm

Cm

love that an - y - where I go I'm nev - er

F7

Bbmaj7

lone - ly. With her a long, who could be

Eb

A7

Dmaj7

lone - ly? I reach for her hand: it's al - ways there.

D7

Gm

How long does it last? Can love be meas - ured by the

**D7** **Gm**

ho - urs in a day? I have an - swers now, but this much I can say

**Ebmaj7** **D7**

I know I'll need her till the stars all burn a way, and she'll be

*rall.*

**Gm** **F#dim7 G**

there.

*p a tempo*

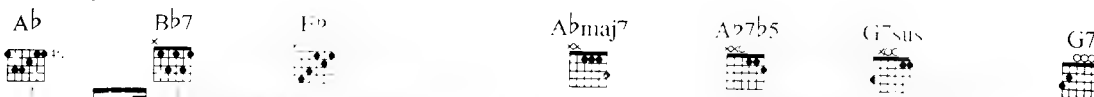
**Ebmaj7** **D7sus** **D7** **Gm**

# WHERE OR WHEN

from BABES IN ARMS

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately



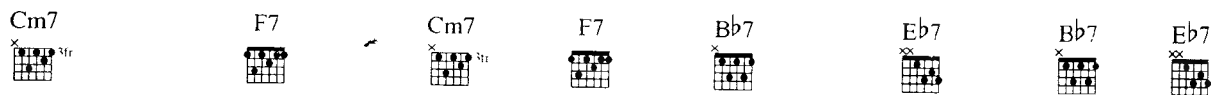
mf



When you're a - wake the things you think come from the dreams you dream.



Thought has wings, \_\_\_\_\_ and lots of things \_\_\_\_\_ are sel-dom what they seem.



Some - times you think you've lived be - fore, all that you live to - day.

Ab Fm7 Fm7b5 Fm7/Bb Bb7 Eb

Things you do ——— come back to you. ——— as though they knew the way. Oh, the

Fm Bb7 Eb E6

tricks your mind can play! It seems we stood and talked like

*poco rit.* *a tempo*

Ebmaj7 Fm7

this be - fore. We looked at each oth - er in the same way then.

Ebmaj7 Eb6 Fm7b5 Bb7

but I can't re - mem - ber where or when. ———

Eb

Eb6

Ebmaj7

The clothes you're wear ing are the clothes you wore. The

Fm7

smile you are smil-ing you were smil - ing then. but I can't re-mem - ber where or

Ebmaj7

Eb6

Dm7b5

G7

Cm

Fm7

when. \_\_\_\_\_ Some things that hap - pen for the

G7sus

G7

F/G

G7

Cm

Fm7

first time. \_\_\_\_\_ seem to be hap - pen - ing a -

Cm7 F7 Fm7/Bb Bb7 Eb

gain. And so it seems that we have

Ebmaj7 G+ Ab6 Bb6

met be - fore, and laughed be - fore, and

Ab6 Gm Fm Bb7

loved be - fore, but who knows where or

1 Eb Fm/Eb Ebmaj7 Fm/Eb Bb7sus Bb7

when!

2 Eb Abm7 Eb

when!

*rit.*

# WHO CAN I TURN TO

(When Nobody Needs Me)

from THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD

Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

Slowly

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a tempo marking of 'Slowly' and a dynamic marking of 'mf'. The vocal part is written on a single staff with lyrics. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems, each with guitar chord diagrams above the vocal line.

**System 1:**

- Chords: Cmaj9, C6, Dm7/G, F/G, G7
- Lyrics: Who can I turn to \_\_\_\_\_ when no- bo- dy needs me? \_\_\_\_\_ My

**System 2:**

- Chords: C6, Cmaj7, Gm7, C9
- Lyrics: heart wants to know and so I must go where des- ti- ny leads me. \_\_\_\_\_ With

**System 3:**

- Chords: F6, Fmaj7, Em7, Am7
- Lyrics: no star to guide me, \_\_\_\_\_ and no- one be- side me, \_\_\_\_\_ I'll

Dm7 Bm7-5 Em7 A7 Dm7 G7  
 go on my way, and af- ter the day. The dark- ness will hide me, *p*

Cmaj9 C6 Dm7/G F/G G7  
 may- be to- mor- row I'll find what I'm af- ter I'll

C6 Cmaj7 Gm7 C9  
 throw off my sor- row, beg, steal, or bor- row my share of laugh- ter. With

F6 Bm7-5 E7 Am7 D7  
 you I could learn to, with you on a new day, But

D7 Dm7-5 G7 G7-9 1. C6 Dm7 G7 2. C6  
 who can I turn to if you turn a- way? way?

# WILLOW WEEP FOR ME

Words and Music by  
ANN RONELL

Slowly



mp 6 6 6 6 6 6 p



mf 3 3 3 3 3 3

Wil - low weep for me. — wil - low weep for me. — Bend your branch-es green, — a - long the stream —



3 3 3 3 3 3

— that runs to sea. — Lis - ten to my plea, lis - ten wil - low and weep for me. —



3 3 3 3 3 3

Gone my lov - er's dream, —

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G D9#5 G Em Bm Em

love ly sum mer dream, Gone and left me here to keep my tears in to the stream.

C9 D+ G D7#5

Sad as I can be, hear me wil - low and weep for me.

G Cm Ab7 Gm G

Whis - per to the wind, And say that love has sinned. To

Cm Bb7 Ab7 G7 Cm Ab7

leave my heart a - break - ing and mak - ing a moon. Mur - mur to the night to

Gm G7 Cm Bb7 Ab D7 D-

hide her star-ry light, So none will find me sigh ing and cry - ing all a - lone. — On

G D9#5 G D9#5 G Em Bb.

weep - ing wil-low tree, weep in sym - pa - thy. — Bend your branch-es down — a-long the ground

Em C9 D+

— and cov - er me. — When the shad-ows fall, bend, oh wil-low, and weep for me —

G D7#5 1 G D7#5 2 G

*rit.*

# YELLOW DAYS

English Lyric by ALAN BERNSTEIN  
Music and Spanish Lyric by ALVARO CARRILLO

With An Easy Flow

(English) I re -  
(Spanish) Se te ol -

mem-ber vi - da when the que me sun- light had a spe - cial kind of bright-ness, And the que me quie - res a pe - sar de lo que di - ces, pues lle -

laugh-ter held a lov - er's kind of light-ness, Yel-low days, Yel-low Days, va - mos en el al - ma ci - ca - tri - ces im - po - si - bles de bo - rrar.

Ab7 G7 Gm C7

She would hold me and a smile would spread a-round us so com-  
 Se te ol - vi - da que has - ta pue - do ha - cer - te mal se ni - te

F6 D7-9 G7

plete - ly, And the soft - ness of a kiss would lin - ger sweet - ly. Yel - low  
 ci - do pues tu a - mor lo ten - go muy com - pro - me - ti - do pe - rra

C7 F6 F9

Days, Yel - low Days. But then came thun - der and I  
 fuer - za no se - rá. Y hoy re - sul - ta que no

Bbmaj7 Eb7

heard her say good - bye through tears of won - der: Now I'm all a - lone and my heart wants to  
 soy de la es - ta - tu - ra de tu vi - da y al de - jar - me ca - si, ca - si si te ol -

**Ab** **G7** **C7**

know, vi - da Yel - low que hay un Days, pac - to en - tre los go? dos. Life is De mi

**Gm** **C9** **F6**

emp - ty par - te and the te de - vuel - vo sun - light seems so harsh in - stead of tu pro - me - sa de a - do - rar - me ten - der. And the ni si -

**D7-9** **G7** **C7**

laugh - ter's just an ech - o I re - mem - ber (from) Yel - low Days, Yel - low  
quie - ra sien - tas pe - na por de - jar - me que e - se pac - to no es con

**1** **F** **2** **F**

Days. I re - Days  
Dios: Se te ol - Dios

8va

# YESTERDAY

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

Moderately, with expression

Chord: F

*mp*

Chords: Em, A7

Yes - ter - day, \_\_\_\_\_  
Sud - den - ly, \_\_\_\_\_

all my trou - bles seemed so  
I'm not half the man I

Chords: Dm, Dm/C, Bb, C

far a - way, \_\_\_\_\_  
used to be, \_\_\_\_\_

now it looks as though they're  
there's a shad - ow hang - ing

B $\flat$ /F F C/E Dm7 G7 B $\flat$  F

here to stay, oh I be - lieve in yes - ter day.  
o - ver me, oh yes - ter - day came sud - den - ly.

G/A A $\bar{7}$  Dm C B $\flat$ maj7 Dm A Gm C7

Why she had to go I don't know, she would - n't say.

G/A A7

I said

Dm C B $\flat$ maj7 Dm/A Gm C7 F

some - thing wrong, now I long for yes - ter - day.

Yes-ter-day, — love was such an eas-y

Em A7

game to play. — Now I need a place to

Dm Dm C Bb C

hide a-way, — oh I be-lieve — in yes-ter-day. —

Bb/F F C/E Dm7 G7 Bb F

Mm mm mm mm mm.

F/C G/B Bb F

rit.

# YESTERDAY ONCE MORE

Words and Music by JOHN BETTIS  
and RICHARD CARPENTER

## Moderate Ballad

E E G<sup>♯</sup>m/D<sup>♯</sup>

When I was young I'd lis-ten to the ra-di-o, — want m'  
back on how it was in years gone by — and the

*mp*

C<sup>♯</sup>m C<sup>♯</sup>m/B A<sup>ma</sup>7

for my fa-v'rite songs. — When they played, I'd sing a — long:  
good times that I had, — makes to-day seem rath-er sad: —

G<sup>♯</sup>m7 F<sup>♯</sup>m B/D<sup>♯</sup> A/B

— it made me smile. — Those were such  
— so much has changed. It was

E G#m/D# C#m C#m/B

hap - py times, and not so long a - go, — how I won - dered where they'd gone.  
songs of love that I would sing to then, and I'd mem - o - rize each word.

Amaj7 D#m7b5 G#7 C#m C#m/B

— But they're back a - gain, — just like a long lost friend, — all the  
— Those old mel - o - dies — still sound so good to me — as they

*building*

Amaj7 F#m7 A/B B E

songs I love so well. — } Ev - 'ry sha la la - la, — ev - 'ry  
melt the years a way. — }

*f*

C#m E C#m

whoa — whoa — still shines. Ev - 'ry

E C<sup>+</sup>m F<sup>+</sup>m7 B

shing - a - ling - a - ling that they're start ing to sing's so fine. —

A/B B C<sup>+</sup>m C<sup>+</sup>

{ When they get to the part — where he's break - in' her heart, it can  
All my best mem - o - ries — come back clear - ly to me: — some can

E/B A<sup>+</sup>m7b5 E/B

real - ly make me cry — ) just like be - fore. —  
e - ven make me cry — )

*dim.* *mp*

A/B Emaj7 1 F<sup>+</sup>m/E

It's yes - ter - day — once more.

Emaj7 F#m/E

(Shoo - bie doo lang lang.) — Look - in

Ev - 'ry

*cresc.*

E C#m E

sha - la - la - la, — ev - 'ry whoa - whoa — still shines.

*f*

C#m E C#m

Ev - 'ry shing - a - ling - a - ling that they're start - in' to sing's — so fine. —

F#m7 B7

**Repeat and Fade**

A/B B

Ev - 'ry

**Optional Ending**

A/B B E

*rit.*

*8/b. ....*

# YESTERDAY, WHEN I WAS YOUNG

(Hier Encore)

Moderately

English Lyric by HERBERT KRETZMER  
Original French Text and Music by CHARLES AZNAVOUR

Gm7

Yes - ter - day when I was  
day the moon was

mp

C7 Fmaj7 Bb Em7-5 A7

young. The taste of life was sweet as rain up - on my tongue, I teased at life as if it were a fool - ish game. The way the eve - ning  
blue, and ev - ry cra - zy day brought some - thing new to do. I used my mag - ic age as if it were a wand, an nev - er saw the

Dm Gm7 C7 Fmaj7

breezema ytease a can - dle flame; Thethou - sand dreams I dreamed, The splen - did things I planned I al - ways built, a - las, on weak and shift - ing  
waste and emp - ti - ness be - yond; The game of love I played with ar - ro - gance and pride and ev - ry flame I lit to quick - ly quick - ly

Bb Em7-5 A7 Dm To Coda Gm7

sand; I lived by night and shunned the na - ked light of day And on - ly now I see how the years ran a - way. Yes - ter - day. When I was  
died; The friends I made all seemed some - how to drift a - way And on - ly I am left on stage to end the

**C7** **Fmaj7** **Bbmaj7** **Gm** **A7-9**  
 Young, So man-y drink-ing songs were wait-ing to be sung, So man-y way-ward plea-sures lay in store for me And so much pain my  
 daz-zled eyes re-fused to see, I ran so fast that time and youth at last ran out, I nev-er stopped to think what life was all a-  
 bout And ev-ry con-ver-sa-tion I can now re-call con-cerned it-self with me, and noth-ing else at all. Yes-ter-  
 CODA **Dm** **Gm** **A7** **Dm** **G**  
 play. There are so man-y songs in me that won't be sung, I feel the bit-ter taste of tears up-on my tongue, The time has come for  
 me — to pay for Yes-ter-day When I Was Young.

**Dm** **Gm7** **C7** **Fmaj7**  
**Bbmaj7** **Gm** **A7-9** **Dm** D.S. al Coda  
**Gm** **Dm** **A7** **Gm** **Dm** **Gm** **Dm**

# YOU ARE BEAUTIFUL

from FLOWER DRUM SONG

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderato

G6b5

A long the Hwang Ho

*f* *mp*

G Dmaj7 D G6b5

Val - ley where young men walk and dream, A flow - er boat with

Am7 Badd9

sing - ing girls came drift - ing down the stream. I saw the face of

*legato e rit.*

on ly one come drift - ing down the stream.

*più rit.*

*mp a tempo*

D6 9 D

### Refrain (*tranquillo*)

You are beau - ti - ful, small and shy.

*p dolce*

D6 9 D D6 9 D

You are the girl whose eyes met mine Just as your boat sailed

Em A F#m/E G/A A Em A

by. This I know of you.

D D6/9 D

D6/9  noth ing more, You are the girl whose

D  Em  A 

F#m/E  G/A  A  Em  A9  D9 

eyes met mine Pass - ing the riv - er shore,

G  D  G 

You are the girl whose laugh I heard, Sil - ver and soft and

D(add9)  G/B  D/A 

bright. Soft as the fall of lo - tus leaves

*mf*

E9 Em7/A A7 D6/9 D

Brush-in' the air of night. While your flow er boat

*p*

D6/9 D Em A F#m/E G A A

sailed a - way. Gen - tly your eyes looked back on mine.

Em A7 D7sus D7 G

clear - ly you heard me say: "You are the girl I will

*mf più espr.*

A9 1 D A7sus A7 2 D

love some - day." day."

*p*

*ped.* \*

# YOU ARE SO BEAUTIFUL

Words and Music by BILLY PRESTON  
and BRUCE FISHER

Moderately slow, expressively

Ab Ab/Gb Fm7 Db

Ab Ab/Gb Fm7 Db Ab(add2) Ab Ab maj7 Ab7

Db maj7 Gb9

8vb loco

Ab Ab7 Ab Ab maj7 Ab7 Db maj7

me. You are so beau-ti - ful

You are so beau-ti - ful

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a 4/4 time signature and a key signature of three flats (B-flat major/D-flat minor). The tempo/style is 'Moderately slow, expressively'. The score is divided into four systems. The first system shows the piano introduction with a melody in the right hand and a bass line in the left hand. The second system introduces the vocal melody with lyrics 'You are so'. The third system continues the vocal melody with lyrics 'beau-ti - ful' and 'to'. The fourth system concludes the vocal melody with lyrics 'me. You are so beau-ti - ful'. Above the vocal staff, guitar chords are indicated with fret numbers (e.g., 1fr, 4fr, 3fr). The piano accompaniment features various textures, including arpeggiated figures, sustained chords, and a 'loco' section marked '8vb'.

to me. Can't you

see? You're ev-'ry-thing I hope for.

you're ev-'ry-thing I need.

You are so beau-ti-ful to me.

Chords: Ebm, Ab7, Dbmaj7, C7, C+, C7, Fm, Fm(maj7), Fm7, Bb9, Ab, Abmaj7, Ab7, Dbmaj7, Gb9, Ab, Abmaj7.

Ab7 Ab Abmaj7 Ab7

2

Fm

You are so ——— ev — ry — thing I need.

Freely

Bb13#11

Tempo I

Ab(add2) Ab Abmaj7 Ab7 Dbmaj7 Gb9

You are so ——— beau - ti - ful ——— to —

Ab Abmaj7 Ab7 Dbmaj9 Gb9 Ab

me. ———

# YOU ARE THE SUNSHINE OF MY LIFE

Words and Music by  
STEVIE WONDER

Moderately, with feeling

*mf*

The piano introduction is in 4/4 time, marked *mf*. It features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Chord diagrams for Cmaj9 and G7 are shown above the first two measures.

C F6 Em7

You are the sun - shine of my life.

The first line of the song features a vocal melody with lyrics 'You are the sun - shine of my life.' The piano accompaniment continues with a steady bass line and chords. Chord diagrams for C, F6, and Em7 are shown above the vocal line.

G♭/B♭ Dm7 G7

that's why I'll al - ways { be stay } a round.

The second line of the song features a vocal melody with lyrics 'that's why I'll al - ways { be stay } a round.' The piano accompaniment continues with a steady bass line and chords. Chord diagrams for G♭/B♭, Dm7, and G7 are shown above the vocal line.

C Dm7 G7 C

You are the ap -

The third line of the song features a vocal melody with lyrics 'You are the ap -'. The piano accompaniment continues with a steady bass line and chords. Chord diagrams for C, Dm7, G7, and C are shown above the vocal line.

F6 Fm7 Gb/Bb

ple of my eye

Dm7 Dm7 C

For - ev - er you'll stay in my heart.

Dm7 G13b9 C F6 F/G

I feel like this is the be  
You must have known that I was

Cmaj7 F9 F/G Cmaj7

gin - ning,  
lone ly, 'though I've loved you  
be - cause you came

F F/G E7/B

for a mil lion years. —  
to my res cue.

Em E+ F

A D F Am

And if I thought our love was end ing.  
And I know that this must be heav en;

D7

I'd find my self drown ing in my own  
how could so much love be in side of

G7

1, 2 (2nd time) Optional Ending  
Repeat and Fade Cmaj7

tears. you? Whoa. whoa.

# YOU LIGHT UP MY LIFE

Words and Music by  
JOSEPH BROOKS

Moderately slow (♩ = 100)

B♭m B♭m E♭

So man y nights I'd  
Roll - in' at sea. a

*mp*

A♭ Fm Gm7 C7

sit by my win - dow wait - ing for some - one to  
drift on the wa - ters, could it be fi - n'ly — I'm

Fm F7 B♭m E♭

sing me his song. So man - y dreams I  
turn - ing for home? Fi - n'ly a chance to

Ab

Ab G

Em

G

kept  
say,deep  
"Hey"in  
Iside  
loveme,  
you."

a -

lone  
Nevin  
erthe  
adark,  
gain

but

now  
to

Bb7

Em7

Bb7

F7

you've  
become  
all

a -

long,  
lone,

And

you

mf

Ebmaj7

Eb7

light

up

my

life.

You

give

me

C7

Fm

hope

to

car

ry

on.

You

Fm7

Bb7

To Coda

right

up

my

days

and

till

n.A.

Fm

Bb/D

Cm

Fm

Bb7

nights

with

song.

2

Eb

Bb/D

Cm

Fm

nights

with

song.

Bb

D.S. al Coda

'Cause

CODA

G

nights

with

Cm F Eb

song. It can't be wrong when

G Cm F

it feels so right, 'cause

Eb/Bb Eb/sus/Bb Bb Ab Eb Bb

you, you light up my

Ab Eb

life.

rit.

# YOU NEEDED ME

515

Words and Music by  
RANDY GOODRUM

Moderately



Chord diagrams: C7, F, Bb, C7

I cried a tear, hand, you wiped it dry, cold, I was con- fused lost you cleared my you took me

The vocal melody is written on a treble clef staff with lyrics underneath. The piano accompaniment continues in the left hand. Chord diagrams for C7, F, Bb, and C7 are shown above the first four measures of the vocal line.

Chord diagrams: F, F7, Bb

mind, home I sold my soul, You gave me hope, you bought it back for me and held me when I was at the end and turned my

The vocal melody continues on the treble clef staff. The piano accompaniment continues in the left hand. Chord diagrams for F, F7, and Bb are shown above the first three measures of this section.

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up lies and gave me back in - to dig - ni - ty truth a - gain Some-how You Need-ed Me. (You gave me called me friend.)

strength to stand a - lone a - gain... to face the world, out on my

own a - gain You put me high up - on a ped - e - stal... so

high that I can al - most see... e - ter - ni - ty... You Need - ed Me... You

To Coda

(b)  $\text{E}^b$

Chords: G7, C, C7, F, Bb, C7, F7, Bb, Bdim, F, A7, Dm, G7, C7.

F A7 Dm F B $\flat$  F

Need-ed Me\_ And I can't be-leave it's you\_ I can't be-leave it's true, I

Gm7 C7 F A7 Dm F

need-ed you\_ and you were there. And I'll nev-er leave why should I leave. I'd be

B $\flat$  F G7 C7

— a fool, 'cause I've fin-ally found some-one who real-ly cares\_ You held my

D.S. al Coda

CODA

G7 C7 F D7 Gm7 C7 F

Need-ed Me\_ You Need-ed Me\_ You  
Need-ed Me\_ You Need-ed Me\_

# YOUNG AT HEART

Words by CAROLYN LEIGH  
Music by JOHNNY RICHARDS

Slowly

*mp*

B $\flat$  F $\sharp$  B $\flat$ 6 F $\sharp$ 7 Cm7 Bm7

Cm7 F7 B $\flat$  Edim

Fair-y tales — can come true. — it can hap-pen to you — if you're

young at heart. — For it's hard — you will find. — to be

F7 F9 F9 $\sharp$ 5 B $\flat$

nar-row of mind — if you're young at heart. — You can

The musical score is written for piano and voice. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'Slowly' and the dynamics include 'mp' (mezzo-piano). The score is divided into four systems. Each system contains a vocal line with lyrics and a piano accompaniment. Chords are indicated above the vocal line. The lyrics are: 'Fair-y tales — can come true. — it can hap-pen to you — if you're young at heart. — For it's hard — you will find. — to be nar-row of mind — if you're young at heart. — You can'. The chords are: B $\flat$ , F $\sharp$ , B $\flat$ 6, F $\sharp$ 7, Cm7, Bm7, Cm7, F7, B $\flat$ , Edim, F7, F9, F9 $\sharp$ 5, B $\flat$ . The piano part features triplets and arpeggiated figures.

go to ex-tremes with im-pos-sible scenes, you can laugh when your dreams

part at the seams and life gets more ex-cit-ing with each pass-ing day, and

love is ei-ther in your heart or on the way. Don't you know — that it's worth — ev-ry

treas-ure on earth — to be young at heart. For, as rich — as you are, — it's much

# YOUNGER THAN SPRINGTIME

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderato

Chord symbols: C, Cdim7/G, Dm7/G, C

*f espressivo*

*molto rit.*

The piano introduction is in 4/4 time, marked Moderato. It begins with a series of chords: C, Cdim7/G, Dm7/G, and C. The melody is played in the right hand, starting with a quarter note C4, followed by a half note G4, and then a quarter note F#4. The bass line is played in the left hand, starting with a quarter note C3, followed by a half note G2, and then a quarter note F#2. The tempo is marked Moderato, and the dynamics are marked *f espressivo*. The piece concludes with a *molto rit.* (ritardando) marking.

with warm expression

Chord symbols: C, G, F, C, G

*mp a tempo*

I touch your hand And my arms grow strong

The first line of the song is in 4/4 time, marked Moderato. The vocal melody is in the treble clef, starting with a quarter note C4, followed by a half note G4, and then a quarter note F#4. The piano accompaniment is in the bass clef, starting with a quarter note C3, followed by a half note G2, and then a quarter note F#2. The tempo is marked Moderato, and the dynamics are marked *mp a tempo*. The lyrics are "I touch your hand And my arms grow strong".

Chord symbols: C, G, F, C, Bb

Like a pair of birds That burst with song.

The second line of the song is in 4/4 time, marked Moderato. The vocal melody is in the treble clef, starting with a quarter note C4, followed by a half note G4, and then a quarter note F#4. The piano accompaniment is in the bass clef, starting with a quarter note C3, followed by a half note G2, and then a quarter note F#2. The tempo is marked Moderato, and the dynamics are marked *mp a tempo*. The lyrics are "Like a pair of birds That burst with song."











My eyes look down At your love - ly face And I hold the

*f*

world In my em - brace.




*mf* *molto rit.*

**Refrain** (*slowly, with great warmth*)




Young - er than Spring - time are you. Soft - er than star - light

*p-mf*

are you. Warm er than winds of June are the gen - tle lips you

Gmaj7 G7 C G/B

gave me. Gay - er than laugh - ter are you. Sweet - er than mu - sic

C Am D

are you, An - gel and lov - er, heav - en and earth are you to

(stay in slow tempo)

G D7 G D7

me. And when your youth and joy in - vade my

G D7 G Dm7

arms And fill my heart as now they do...

G7 C G C G/B

then... Young-er than Spring-time am I, Gay-er than laugh-ter

*mp*

C G7/B C Am

am I, An-gel and lov-er, heav-en and earth am

*cresc.*

*with passion*

Am7/D G7 C G7

I with you!

*f* *allarg.* *a tempo*

2 C

you!

*f dim.* *morendo* *p*

*Red \**